JULY/AUGUST 1999

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Bradford, Pennsylvania

The Zippo was first made in 1933

and patented in 1936.

The Chevy Suburban

First made in 1936,

never patented.

(Maybe we should have.)

CHEVY SUBURBAN LIKE A ROCK

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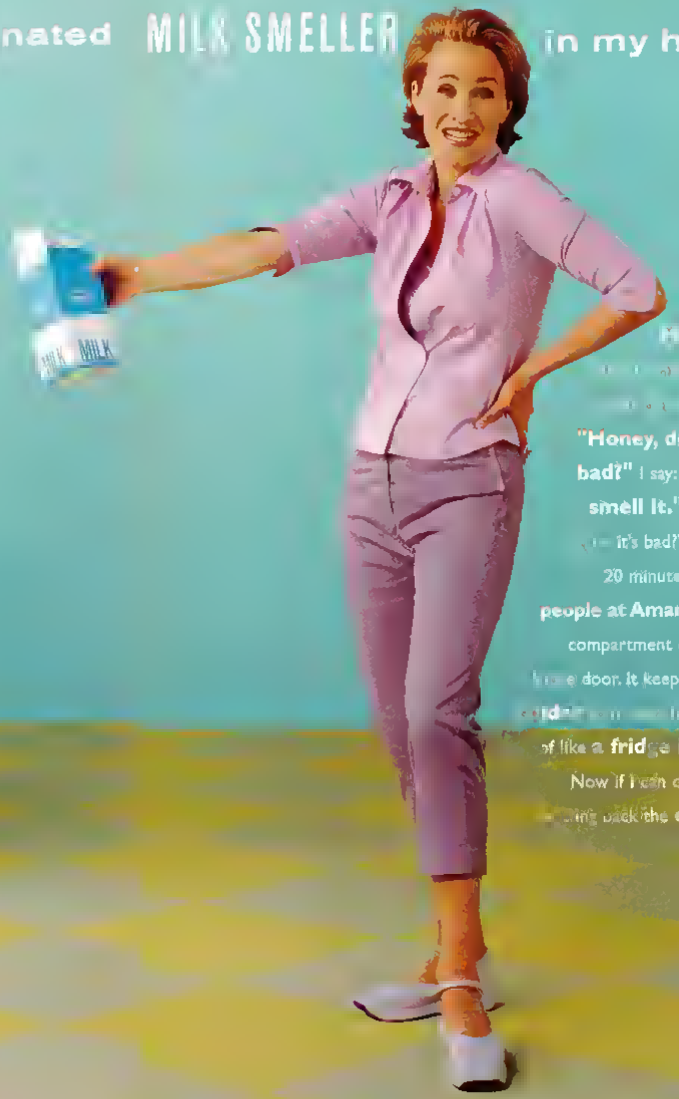

My husband look on his f a carton and sa **"Honey, do you think it's bad?"** I say: "I don't know, dear, **smell it."** "No, really, do you it's bad?" This can go on for 20 minutes. Lucky for us **the people at Amana** invented a special compartment on the inside of the door. It keeps milk **5 degrees** of like a **fridge inside a fridge.** Now if I can only get him to stop ing back the **empty cartons.**

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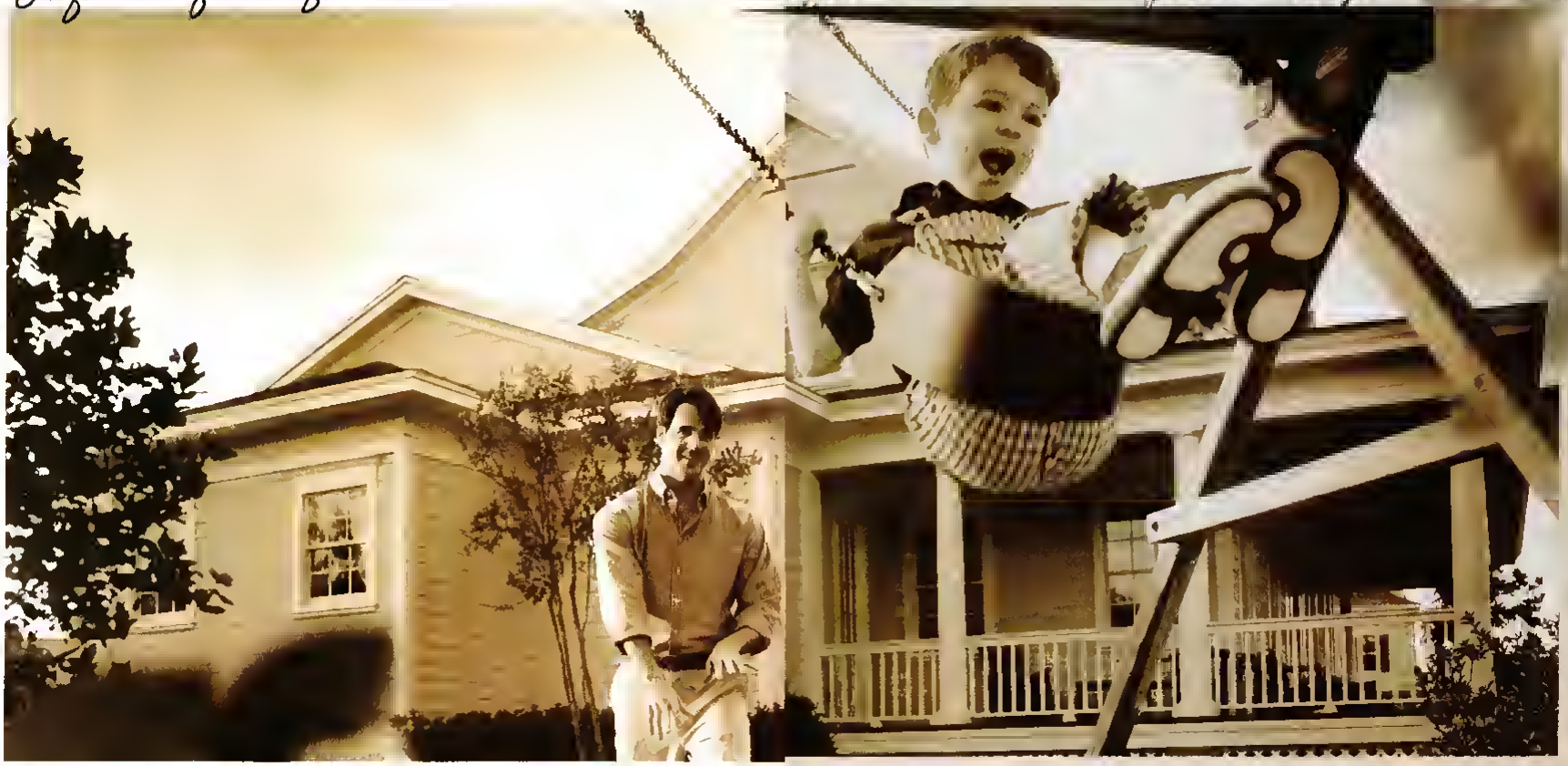

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in full flower

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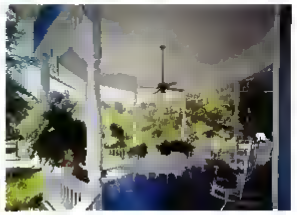

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PHOTOS: TOP: MICHAEL SHAM; BUTTON: RYAN LEFT; PASCAL BLANCHER; ROY RANKIN; PAUL SKINNER

cover A library? Look again. This 20-by-40 foot addition with a quarter mile of cherry shelving is more than a reading room—it's a Massachusetts family's interpretation of the new living room, complete with window seats, stereo, wet bar, and comfortable fireplace seating. See "A Room That Speaks Volumes," p. 94.
PHOTOGRAPH BY ANDRE BARANOWSKI

(Continued on page 10)

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C O N T E N T S

"I have just one question: What the heck is a cupola?"

—LAWRENCE ZECHMEISTER, P 43

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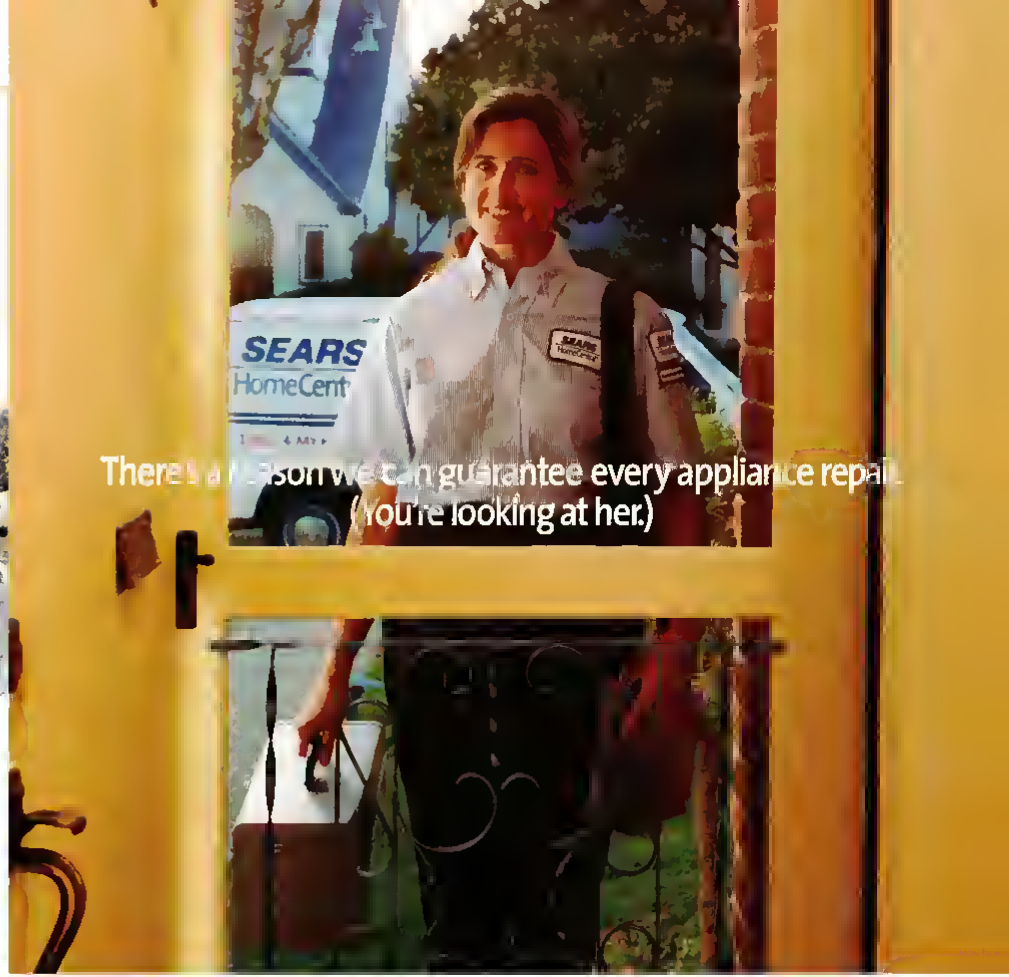

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JEANNE HUBER ["Stone Steps," page 101], a former senior editor of *This Old House*, became intrigued with stone-step landscaping after noticing that many of the houses she researched for *TOH* were plagued with treacherous backyard slopes and rickety stone stairs. "I've just been on too many unstable steps. I wanted to see a pro at work fixing the problem," she says. Huber studied preservation carpentry at North Bennet Street School in Boston, Massachusetts, and is putting her skills to work by renovating a half-century-old clapboard farmhouse on Bainbridge Island, Washington, with her husband and daughter.

MARTIN MAYO [Poster lettering, page 121, "Ask Norm" bust, page 31] likes to create papier mache sculptures out of materials that relate to his subject. For the bust of Norm he used *This Old House* magazine pages and invoices from his day job as a wallpaper stripper. (For a similar bust of Steve he made the hair out of sandpaper.) His other works include a Bill Clinton bust for the *National Law Journal*. It was Mayo's wallpaper work that inspired his particular "found object" style of art. "Removing wallpaper is such a messy, gooky job, and you have all this usable stuff left when you're done." Mayo lives in Woodbridge, New Jersey. He and his wife are expecting twin Mayos in December.

WARREN SCHULTZ [Poster, page 121, "Turf Questions," page 40], who grew up on a vegetable farm in upstate New York, has 10 gardening books to his credit. Besides *The Chemical Free Lawn* (Rodale Press, 1989) and his most recent, *A Man's Turf, The Perfect Lawn* (Clarkson Potter, 1999), he penned a series called *For Your Garden*, which includes *Walls and Fences*, *Shade Gardens*, and *Arbors and Trellises* (Little, Brown and Company). Schultz lives in Essex Junction, Vermont, where he gardens, collects old lawn mowers, and referees basketball games. Love of the sport runs in the family. Both his daughters play, "which works out well—unless I have to referee their games." —*Nicole Galland*

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PHOTOS: TOP TO BOTTOM: PAUL SANCHEZ, GLORIA O'DONNELL, EMME SCHULTZ

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LETTERS

Invisible Danger

I have just read Curtis Rist's story ["Got Lead?" March 1999]. As the parent of children poisoned during renovations, and an advocate for lead poisoning prevention education, I must clarify a couple of points. More often than not, lead dust cannot be seen. Debris can be cleaned up and an area will still be contaminated with lead dust. Home owners can be dangerously comforted by the fact that they have not seen "clouds or plumes" of dust either during their project or while vacuuming up afterward. Lead paint should only be disturbed using safe work and cleanup practices. But even the most careful and responsible work habits can cause a lead hazard if the person performing the work has not been trained in proper lead abatement techniques.

ANNE M. SHEEHAN, *Dover, N.H.*

New Details

This Old House is an excellent magazine and I promote it frequently, but I noticed that one of my favorite sections has been eliminated with your new format. The "Extras" section at the front of the magazine described new and interesting types of tools, provided general tidbits of information and was the "quick and dirty" way to get some new information on construction. Please, please bring back this section. I miss it greatly.

THOMAS SOUNDS, *via e-mail*

We're glad you enjoyed "Extras" so much. Like any enterprise, magazines are constantly evolving, and while some readers like you enjoyed the section, many others were asking for more information on style and design. So in lieu of "Extras," we've invented a new section called "The Details," where each month we highlight a design element for your house including tips, trends, and styles. You'll still find plenty of information on tools and techniques throughout the rest of the magazine.

Heavy Mettle

I could not help but feel a bit smug as I read "Muscle Stoves," in the May 1999 issue. The writers for *This Old House* are obviously not acquainted with the Magic Chef range—American Stove Company's 1930 flagship model—in gleaming black and white porcelain with chrome trim. We feel privileged to own one made in 1938. With eight burners, two broilers, two ovens, and a warming closet, this gas range combines function and art. Its accuracy is unquestionable and we marvel at its durability and the sheer joy of cooking on it. Although not exactly portable at over 800 pounds, there was never a question of bringing it with us when we moved from San Francisco to the East Coast last year. Current state-of-the-art stoves may be more functional, but vintage versions are more attractive.

PHIL AND ROBIN MCMEEN, *Duxbury, Mass.*

punch list

definition: a list of items incorrectly done or remaining to be finished on a construction job

April 1999

- In "Top Job," on page 84, the captions for redwood and pressure treated pine or spruce were reversed. The upper left shingle is pressure-treated; the lower right shingle is redwood.

May 1999

- The top photo in the "Ideas Notebook" in House Calls With Steve, on page 40, was designed by Dalsa Kitchen Design, 617 482 2566, with cabinets and details manufactured by Mark Wilkinson Furniture of Botham, England (contact Dalsa Kitchen Design).
- The boat galley kitchen pictured in the same article was designed and built by Beneteau USA, 843 805 5000.
- On the May calendar, the photographer credited for the pictures of Bruce Irving on the left of the page should have been Joe Yuhas.

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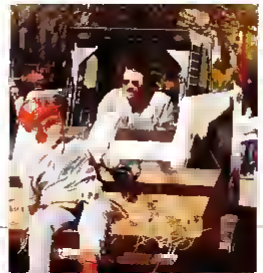
OUTTAKES

BEHIND THE SCENES AT *THIS OLD HOUSE*

WHO YOU GONNA CALL?

WHAT'S MORE IMPORTANT IN A HOUSE: THE WINDOW DRESSING OR THE WINDOWS? THAT WAS THE CRUX OF A RECENT FEUD BETWEEN TALK-SHOW MAVENS ROSIE O'DONNELL AND SALLY JESSY RAPHAËL, AS THEY CHALLENGED EACH OTHER TO SEE WHO COULD CONTRIBUTE THE MOST TO A HABITAT FOR HUMANITY PROJECT IN PATERSON, NEW JERSEY. THINGS GOT INTERESTING WHEN SALLY REVEALED HER SECRET WEAPON: *T.O.H.*'S OWN MASTER CARPENTER, NORM ABRAM. "WE FACED A CONCRETE RETAINING WALL WITH BRICK, NAILED IN BALUSTERS ON THE BACK PORCH, PUT SHUTTERS ON THE PICTURE WINDOW, AND LAID TILES IN THE KITCHEN," SAYS NORM. "SALLY'S NO CHICKEN WHEN IT COMES TO BANGING NAILS, LET ME TELL YOU." ROSIE RETALIATED BY HAVING CRAFT-QUEEN MARTHA STEWART SHOW UP TO SET THE TABLE—AND SIP WINE ON THE PATIO. MAYBE NORM'S BIASED, BUT HE THINKS HE AND SALLY WON THE CONTEST HAMMERS DOWN. "YOU CAN PLAN ALL THE FAUX FINISHES YOU WANT," HE SAYS. "BUT UNLESS YOU HAVE SOMEONE TO BUILD THE HOUSE, YOU'VE GOT NOTHING TO DECORATE."

Martha Stewart (holding Dominique McQueen, the home owner's granddaughter), Sally Jessy Raphaël, Rosie O'Donnell, and Norm Abram call a temporary cease-fire, laying down their nail—and glue—guns at a Habitat for Humanity project.



Norm gives Sally a lift in a skit steer loader as they rush into battle against TV's decoupaging divas

PHOTOS: RAY AMATO/WARNER BROS.

TT

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Scanning the trunk with a metal detector Foti's team and Norm check for embedded nails and spikes, which can destroy the saw blade.

BUT COULD THEY SALVAGE ANYTHING FROM THE BILLERICA, MASSACHUSETTS, HOUSE OF DICK SILVA—BROTHER OF T.O.H. CONTRACTOR TOM—AFTER A FIRE CONSUMED IT? NEVER UNDERESTIMATE A SILVA. ONE RECENT MORNING, ARBORIST MATTHEW FOTI TOWED HIS PORTABLE SAWMILL INTO THE FRONT YARD, THEN FELLED AND MILLED A 60-YEAR-OLD WHITE PINE THAT WAS "CHARRED ON ONE SIDE, BUT STILL HAD GOOD WOOD IN IT," SAYS DICK, WHO PLANS TO EMPLOY THE 12-FOOT-LONG 1X8 BOARDS IN SIX MONTHS, WHEN THEY DRY OUT.

TOP *Norm inspects a pine log as it comes through the portable sawmill* BOTTOM *From a cherry picker, a member of Matthew Foti's crew cuts off the tree top*

PHOTOS: JOE FUDERER (SAWMILL); EVY RUSH (HOUSE)

STEVE'S MAINE-STAY

This summer, This Old House *host Steve Thomas tests his willpower by resisting the urge to do major improvements on his new Maine retreat. It isn't easy. The 1960s "Capey ranch" comes complete with what Steve dubs "o'rama" details: a walnut-grained laminated-everything kitchen, "barf colored" indoor/outdoor carpeting in the living room, and a stuffed pike—the lure still in its mouth—over the fireplace. "Eventually, I'll make improvements, but I don't want to lose that island cottage feeling, even if it means keeping the funky pink-and white bathroom," he says of the three-bedroom house near the St. George peninsula. "For now, I'm going slow, just thinning the trees to improve the view. I'll figure out what I want to do with the rest of the place while I'm on my sailboat, exploring the crags and coves of the Maine coastline."*

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CONVENTIONAL WISDOM

This Old House host Steve Thomas and producer Bruce Irving combed every inch of this year's Kitchen and Bath Industry show in Orlando, Florida, oohing and ahhing over gleaming stainless-steel appliances, dazzling zinc countertops, elegant glass bathroom basins, and ovens that bake cookies in three minutes. Both were bemused by a new toilet that was fitted with a charcoal filter to refresh bathroom air. "I think it's a great idea," Steve said, laughing, while Bruce was "happy to know someone's been working on a problem I didn't realize my home had." A sink with a built-in steamer made Bruce's eyes bulge when he first saw "this cool setup that I could show off to my friends." Eventually, though, he decided that for a small kitchen he'd "rather take the same money and put it into a tap over the cooktop to fill cauldrons in situ." Steve, however, will stick with his own low-tech steaming method: "A pot with 2 inches of water."

WHERE THE GUYS ARE

It's understandable why the President and Vice President never fly on Air Force One together but what's up with This Old House's host and master carpenter appearing a week apart at a new Villager's Hardware in the division of Home Depot in East Brunswick, New Jersey? On July 3 Steve Thomas will be on hand, followed by Norm Abram on July 10. Norm tends to draw the hardcore workshop crowd while I usually end up talking with people about remodeling their kitchens," says Steve. "Either way we're kept very busy autographing copies of This Old House *magazine. For more information, call 732-257-2800 or 908-222-6007.*

REWIND: SWINGING STAIRS

The quest for an intelligently designed drop down attic staircase is a curious obsession of *This Old House* fans, judging by the number who've written to ask about the "disappearing" stairs used in *This Old House*'s Savannah project house. Home owners Mills and Marianne Fleming had the southern yellow pine staircase installed in their 1884 Italianate Victorian townhouse so that they could get into the attic 12 feet above without a ladder. The steps glide down with the tug of a chain—stopping at a 53 degree angle. "These stairs have a full-length handrail and feel almost permanent—they are incredibly sturdy," says Mills, right. For details, see Directory, p 123.

ILLUSTRATIONS: JOE CIARDIELLO. PHOTO: PAUL NURNBERG

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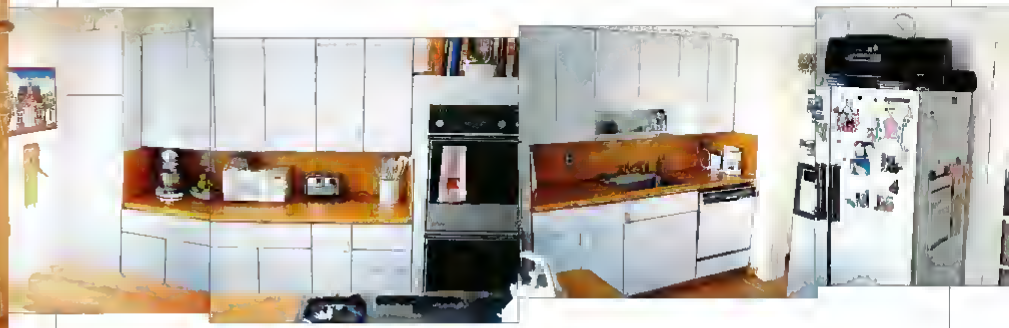
HOUSE CALLS **WITH STEVE**

Refreshing a tired, tacked-on kitchen brings harmony to a 1920s Colonial



"We want to simplify our lives," Martha Robinson told me, as her husband, Keith Heard, nodded in agreement. "We want to upgrade this kitchen, make the layout easy, optimize space, clean it up." She's an artist who grew up on the coast of Maine, and he's a maritime lawyer from Mississippi. They moved to Greenwich, Connecticut, five years ago. Old paintings of square-rigged ships adorn the living and dining room walls of their 1924 Colonial, while the back family room and kitchen are given over to the paraphernalia of family life: books, toys, and kiddie collages.

LEFT: Home owners Martha Robinson and Keith Heard discuss the fate of their kitchen's center island with Steve Thomas. TOP: Since moving in, they've wanted to update their spacious but plain kitchen with new cabinets and appliances.

BY STEVE THOMAS

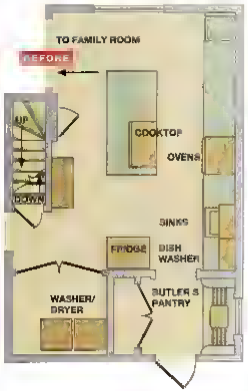
Over coffee, we discussed this drive for simplicity, admitting that we all share it to one degree or another. For some, the urge to trade it all in for a lobster boat and a beach shack is a sign of midlife crisis; for others, it's millennium fever. In Keith and Martha's case, the desire to streamline is a direct response to a busy life with 7-year-old twins and an inefficient kitchen. The 16-by-23-foot area serves as the hub of the house, the bridge between the dining room, the family room, and, via a rear staircase, the upstairs bedrooms. The problem is that the kitchen occupies an unwieldy bump out that contrasts sharply with the house's traditional character. Renovated 16 years ago, the space is done in decent, if nondescript, materials and appliances, which are now at the end of their useful life.

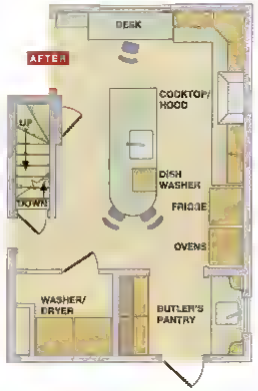
If only new appliances were required, we wouldn't have made the house call. But there was more. The entire layout needed rethinking and ironing out. Behind

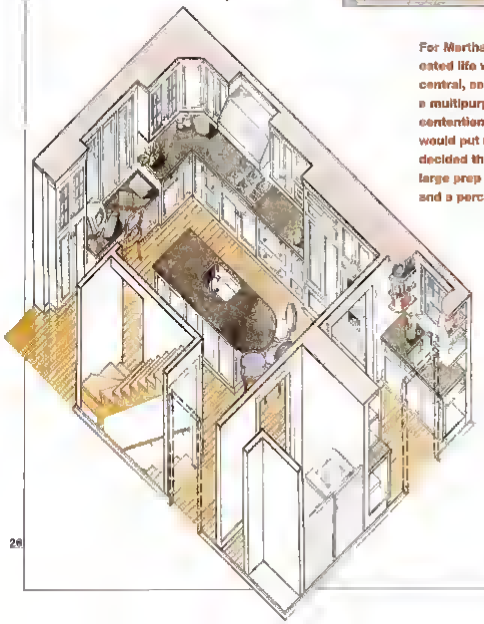
Got a problematic kitchen or bath? Tell *This Old House* host Steve Thomas. He'll visit a reader's house in every issue to help work out a renovation plan. Write to "House Calls With Steve," *This Old House* magazine, 1185 Avenue of the Americas, 27th floor, New York, NY 10036.

PHOTOGRAPHS BY JOHN KERNICK

FLOOR PLAN







For Martha and Keith, the key to a less-complicated life was to make the kitchen command central, complete with a home office nook and a multipurpose laundry area. Despite Steve's contention that having the main sink in the island would put soaking messes center stage, the couple decided the set-up provided better traffic flow, a large prep area, proximity between sink and stove, and a perch where people could socialize.

a pair of curtained French doors—which, before the kitchen addition, led to the backyard—sat a washer and dryer with space to spare. The stairs entered the kitchen at an awkward angle. The couple wasn't sure they needed the butler's pantry, which contained a sink and shelves that were part of the house's original kitchen. Besides the laundry room and bedroom stair doors, three other entryways opened into the kitchen from the butler's pantry, basement stairs, and family room. Add to that the fact that every wall needed new paint or paper and it's no wonder Martha yearned for simplification.

Their vision was for a unified great room/kitchen with adjoining laundry, storage area, and butler's pantry. That concept made sense to me, but first we needed to size up the overall structure from the outside.

As we walked around the yard, the survey was not encouraging. The front of the house appeared intact and rather elegant. But several additions in the back looked haphazard and clunky. Were Martha and Keith willing to demolish the back of the house and start from scratch? They exchanged panicked looks. Restructuring the back would cost more than they wanted to invest. Besides, dwelling in the deepest rings of renovation hell for six months to a year was not a great way to simplify one's life.

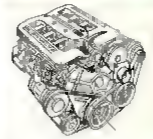
So we explored other options: moving the bathroom, and flipping the kitchen and family room. But such apparently minor re-jiggering of the floor plan could render the project vulnerable to the insidious while we're at it syndrome, causing modest alterations to mushroom into major—and costly—overhauls.

The biggest concern was the back staircase. Although cramped, the stairs are a major artery of the house. "I use the back stairs three times for every time I go up the front ones," said Keith, who wondered whether the stairs could be redirected into the family room. I pointed out that moving staircases was, in fact, complicated, requiring major structural alterations—and was expensive to boot. Everyone scowled. "This is what makes renovation interesting," I said with a laugh. "Everything is interlocked, which makes it hard when you're trying to unify these spaces."

In the end, the family decided to stay within the existing footprint and avoid major structural changes. As is so often the case, defining the scope of the project allowed us to go on to the next phase: making the most of what they already had.

ILLUSTRATION: BLATTERY & STAHLER

Sometimes you forget the milk.
Sometimes you forget the bread.
Sometimes you forget the store altogether.



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Alice Hayes, a designer with Kitchens By Deane in Stamford, Connecticut, who'd been working with the couple, unfurled her preliminary drawings on the center island.

First on the list was the space-hogging laundry nook, but I couldn't convince Martha to move it. "Love it," she said. "I can throw in a load for washing, go back to chopping vegetables and then switch the load when I hear the buzzer." To maximize the space, I suggested installing a stacking washer and dryer, a pull-down ironing board, and counters for folding clothes. Alice scribbled ideas onto her plans.

Next problem was the butler's pantry. Yes, it would be useful as a bar and staging area for the dining room, both Martha and Keith agreed. We decided to spruce it up with fresh paint, paper, lighting, and cabinets while retaining the old sink and the passageway's antique charm.

The third requirement: a baking area. Martha and the twins love to make cookies together, so we designated a space near the butler's pantry for that purpose. For the working part of the kitchen—sink, cooktop, and refrigerator—I advocated a small, tightly designed galley pushed to the back wall. There would be room for only one cook at a time, but new windows above the sink would make the space seem bigger and less cavelike. Martha and Keith, however, balked at giving up an island where people congregate.

The final item on Keith's "ugly list" was the blank, oppressive wall by the staircase. What about painting a mural? I asked Martha. The challenge intrigued her—and the price was right.

Keith and Martha won't get the vast, sleek, ultra-efficient great room kitchen they saw in their mind's eye when we began, but they will get much of what they need without having to rebuild the back of their house or re-mortgage their lives. Keith brightened at this thought and, as we shook hands goodbye, he turned to Martha and said, "Maybe we'll get that little cabin on the Maine coast sooner than we think." ●

IDEAS NOTEBOOK

Extending the house's historic character into the kitchen is a priority. Steve favored salvaging the porcelain enamel pantry sink, but suggested a stainless-steel basin for the main work area. The refrigerator, however, will be paneled to minimize its high-tech look. "I don't mind a little stainless," Martha says, "but I want the rest to be traditional."

REFRIGERATOR

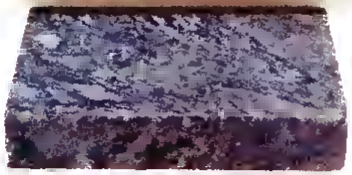
Martha was concerned about aggravating her back with a refrigerator over-freezer combination. But she wanted an extra-wide compartment on top, so she's resigned herself to having to reach down for frozen goods.

APPLIANCES

"I thought about the way I cook and realized I need only the basics," Martha says of her choice of cooktop, double wall ovens, and hood. "I entertain only a few people at a time—ten at most—so I don't need a huge commercial style range."

CABINET/COUNTERTOP MATERIALS

Flat panel maple doors with an ivory finish will front the cabinets, while the sides are veneered multiple density fiberboard. Rails and stiles will frame open shelves, and glass doors with mullions on wall cabinets will add depth. A honed green granite surface, verde mantalo, will lend pleasing color to the otherwise neutral space.



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ASK NORM

How to fix peeling paint, molding walls, and aging shingles

RADIANT-FLOOR WORRIES?

My one-story house, built in 1956, sits on a concrete slab embedded with the copper tubing for a three-zone hydronic heating system. It works well, but I'm concerned about the tubing. Other systems installed in this area at about the same time have gone bad and had to be replaced with hot-water baseboard units.

A. Denholm, Akron, Ohio

I thought Richard Trethewey, our plumbing and heating expert, might want to field this one. Here's his advice: "Several variables can threaten old-style (copper- or steel-pipe) radiant floors, but don't assume yours will fail just because similar ones have. Temperature control is the main issue. Radiant heat systems need a steady supply of warm water. Sudden "shots" of hot water stress the tubing, so does boosting the temperature above 140 degrees, the maximum for safe operation. And where tubing enters the slab, the metal can chafe due to uneven expansion and contraction. Your heating system may have none of these problems, which could account for its longevity.

"How do you know if your system has failed? If you suddenly discover a cold or hot spot in the floor, or if you see leaking water or hear hissing, you might well be in your neighbors' shoes. Replacement systems using plastic tubing can be installed on top of your old floor, and they raise the floor level only half an inch. Once you've lived with radiant heat, it's hard to switch to another system."

ANNOYING NOISE

My furnace itself is a real drone to it—you can feel vibrations through the floor. Would switching to a gas-fired system help? Also, my present system takes a very long time to heat up. Is this customary? Our electric bills are running high, too, and still we don't have a room in the house that's cozy and warm.

Nigel Martin, Marlton, N.J.

This is what Richard has to say about your problem: "Fuel really has nothing to do with the sound a furnace makes. Instead, your system might suffer from a combination of poor design, shoddy installation, and wear. You might have blowers that are out of round and wobbling, or maybe they're rubbing against something, or maybe there's a loose or broken mounting bracket somewhere. Shimmying sheet-metal ducts are also a source of noise. Have a reputable service company come in and check for the problems I've mentioned. They can also calculate heat loss figures for your house and determine if your heating system is correctly sized."

SHINGLED OUT

My century-old house is weathering badly on the south and west sides, where many shingles are dried-out, warped, and cracked. The shingles on my barn, however, are in fine shape. The main difference seems to be that the house is painted and the barn isn't. Should I repaint the house or replace the house shingles?

Malcolm Ray, Canton, Maine

BUST OF NORM'S HEAD: MARTIN MAYO. PHOTO: MICHAEL GRIMM

Your barn's shingles are fine partly because they haven't suffered from years of the central heating cycling on and off, which drives moisture through the walls and into the shingles' unpainted backsides. The best solution for your house, I'm afraid, is a complete reshingling. On the weathered sides, piecemeal replacement doesn't make sense when more than 25 percent are broken and warping. Leaving shingles unpainted saves a lot of time, money, and maintenance, and I prefer the look—especially near the shore, where white cedar and Alaska yellow cedar turn a pretty silver-gray. But if you paint, dip-prime first, or buy them pre-primed. Shingles last much longer when all sides are coated.

GETTING HOMESICK

Friends of mine suffer from multiple chemical sensitivity, which has already driven them out of two houses. Now they've got a piece of land on a hilltop high enough to give them air that's free of pesticides and pollution. They want to build a chemically safe house but don't know where to start.

Pat Slowinski, Knightsen, Calif.

Your friends can start by checking with their doctors. After that, they can head for the Internet. The Healthy House Institute has a Web site, at www.hhinst.com, that covers MCS, as well as topics related to making houses more comfortable for people with asthma or allergies. The site is well organized and easy to use, and includes articles, a bookstore with an annotated list of related publications, and an extensive list of links to other sources.

MESSAGE FROM THE PAST

I found an old scrap of maple attached to a beam in a century-old barn. Dated 1897 and very faded, it seems to have a written message from one of the original builders. Is there a way to make this neat artifact more legible without damaging it?

KEN JANOWSKI, BEACH LAKE, PENN

Lots of old buildings contain such relics because 19th-century craftsmen often, and quite literally, signed-off on jobs. A colleague once found both the plasterer's and the framer's signatures in his 1888 house in Pennsylvania, and in the March/April 1997 issue of this magazine a reader told of finding a note from a carpenter dated 1889 in the hollow newel post of his staircase. So you have an interesting little project here. The first thing I'd try is photocopying, with the machine adjusted for maximum contrast. If you don't get a legible copy, check with your local police department: someone there might be interested enough to show you how police labs "raise" old or damaged messages and serial numbers.

PROFILES IN SCARCITY

When I owned an 1886 Victorian (with some rather unique detailing I called "Norwegian Sinister"), I could replace moldings with ease; the same profiles were always available. Now I own a late-1940s house—one that aspires to be a Craftsman-style home and sometimes succeeds—and I find that replacing molding is not only difficult but nearly impossible. I need new "mopboards" (baseboards) with a stepped profile. Do you know of a source, or are there router bits or shaper heads that can do the job?

BEN LEONARD, RAPID CITY, S. DAK

The source for just about any molding profile you can imagine is a millwork company. Moldings are their business, and if you need enough to make the setup charges worthwhile, they'll make the necessary knives and charge you a fair price. Fifteen years ago this was a slow and expensive process, but now you can fax them a profile and they'll grind a knife quickly. If you don't need much, you can mill your own molding using a a table saw, a shaper or a router—all sorts of router bits and shaper cutters are also available from mail-order catalogs. Just be careful when cutting. And don't forget, it's possible to build complex profiles using layers of stock moldings.

RE-SIDING WITH CEMENT

In the near future, I plan to remove the defective strand-board siding on my house and replace it with fiber-cement clapboards. The current sheathing is a blue foamboard. Because I was told to blind-nail the new siding to solid sheathing, I plan to remove the foamboard and replace it with sheets of half-inch MDO (medium-density overlay)—I have a large supply available to me at no cost. Will it work as sheathing? Will I also need housewrap?

ROBERT L. BROOKSHIRE, RICHMOND HILL, GA.

Tom Silva says the MDO should be fine if you use at least 6d nails and put housewrap tape over all the joints—that way, you won't need housewrap or building paper. Fiber-cement claps should be power-nailed, but adjust the nailer so that the nail heads rest on the siding's surface, leaving room for it to expand and contract. Having said that, it might be easier to leave the blue foam in place and nail the cement boards to the studs (unless they are more than 16 inches on center), you'll save time and retain the insulating value of the foam. But check with the siding manufacturer first.

NO-GOOD ROOF WOOD

Our house has a cedar-shingle roof that's 12 years old and ready for replacement. Should we use red or white cedar? We're also considering asphalt or fiberglass shingles, or even clay tiles.

JIM THRASHER, NORTH EASTON, MASS.

I can't see a properly installed cedar roof failing in just 12 years, unless the builder nailed the shingles over plywood sheathing and didn't leave an air space to ventilate their undersides. For replacement roofing, you can use Western red cedar, Alaskan yellow cedar, or redwood. White cedar shingles are suitable only for sidewalls. Sure, you can look at other materials, but I'd forget clay tile. It may last the better part of a century, but it's rarely seen in New England, extremely costly, and so heavy that your rafters may not be able to handle the additional weight.

POLE PORCH

I want to hang a pole porch on the back of my home, but I can't find any information about pole construction. Do you have any advice?

LOU LASSABATERE, PALM DESERT, CALIF.

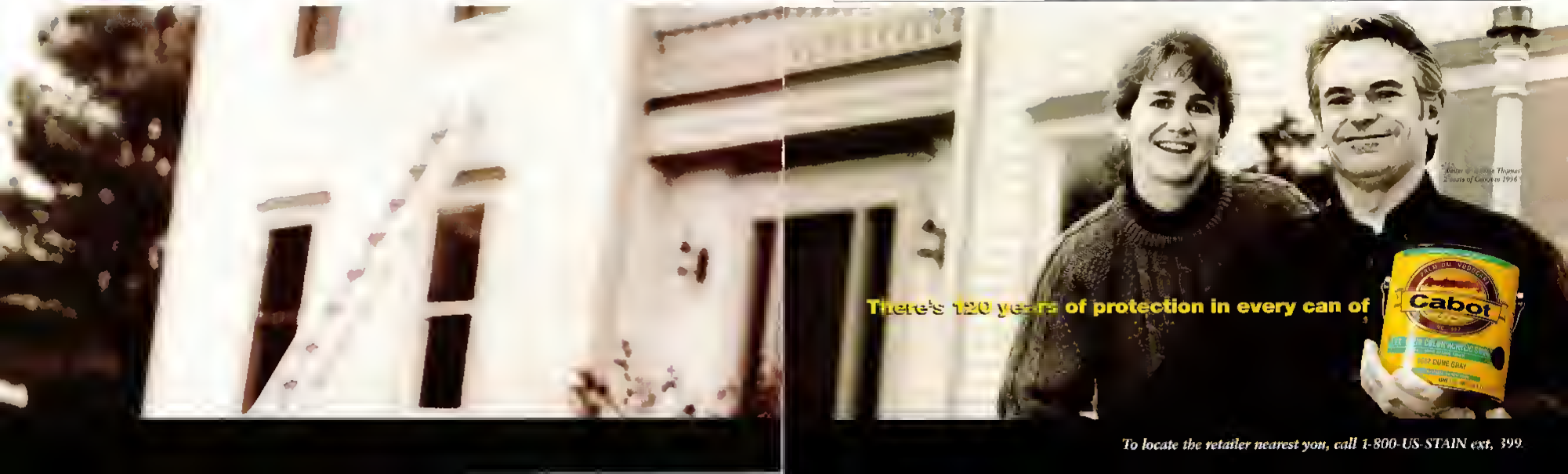
Maybe you looked in the wrong place. Pole construction is a simple, quick, and cheap framing system used mainly for buildings that house livestock, not people. It's based on large poles fastened with nuts and bolts. At each joint there's usually a grid connector, which is a gadget that resembles a galvanized waffle with spikes on both sides. Tightening the nut squeezes both poles into the spikes, locking them in place. See page 123 for a list of books on this subject.

MISSING A BASEMENT

We're thrilled with our new house and its historic location. Our township was the site of New Jersey's first Indian reservation and forms the largest part of the Pine Barrens/Wetlands Preservation Area. The house has everything we were looking for—except a basement. We don't know why, but it's the only one in our development that has a crawl space. Is it possible to put in a basement?

RYAN AND KAREN STRADLING, SHAMONG, N.J.

Anything's possible, but is it legal and cost-effective? My house has only a partial basement because I decided not to spend a fortune blasting through solid bedrock at one corner of the foundation. Maybe the water table beneath your house is high, or maybe there are restrictions on your lot that relate either to the wetlands or to the former Indian reservation. Perhaps your developer was trying to save a few bucks on a spec house. (Ask him, if he's still around.) If everything checks out okay with the town building and zoning department, get several bids and weigh the expense against the advantages of gaining extra space.



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FOR WHOM THE PAINT PEELS

An 1893 clapboard Victorian has been in our family for five generations. It has ornate woodwork, archways, pocket doors, 10-foot oak entrance doors, and a coal-burning marble fireplace. It's on the edge of Ypsilanti, Michigan, where Preston Tucker lived while designing his innovative but unsuccessful automobile. The structure is sound but the roof and gutters are failing, and paint refuses to stay on the siding—it peeled less than a year after a professional paint job. We need your advice.

ROBERTA BUSH-TAYLOR, CHERYL AUERBACH, SALINE, MICH.

I have something of a personal interest here. My father fell head over heels for the Tucker, but never had the chance to order one. Anyway, repair the roof and gutters first—leaking water could be damaging the structure and could be part of your paint problem too. Then tackle your siding. The peeling might be due to poor surface prep (the most common cause), new paint that's incompatible with the old, or water vapor moving through the walls. Installing exhaust fans in the kitchen and bathrooms will help remove excess moisture, as will more thorough scraping, sanding, and priming before repainting. Getting back to bare wood is the best way to minimize the chance of peeling, but that leaves you with a lot of scraping. When *T.O.H.* faced the same situation on the Watertown project, we decided it was cheaper and safer (considering the layers of lead paint) to replace all the siding.

MOLDING AWAY

In my 1955 brick house, mold is abundant in closets and on some walls. Covering the windows with plastic sheeting hasn't helped. The house sits on a 2-foot crawl space, which is vented about every 8 feet. No water gets in there, but the space is cool and damp year-round. Two large oaks in the front yard keep the house shaded. What do you suggest?

PAMELA KING, ALEXANDRIA, LA.

The window sheeting is making things worse by trapping moisture in a space that's already too damp. But you could use plastic in the crawlspace to keep ground moisture from working its way into your house. Cover the dirt with 6-mil plastic sheets overlapped at least six inches, then cover them with a couple inches of sand. You didn't say how big those vents are, but in any case, make sure they're never obstructed.

LET THE GRAY STAY

My decade-old cedar deck is dark gray where the sun hits it, but I want a true cedar hue to match the shaded part. If I stained the deck, how long would the color last?

PAUL CANGIALOSI, BROOKLYN, N.Y.

Is it in Brooklyn where they say *fugeddaboudit*? That's what you should do. Gray is the natural color of cedar exposed to the elements—sunlight guarantees that. Why fight nature? Leave your deck alone except to apply a penetrating water-repellent sealer each fall, and maybe again each spring, to preserve the wood. Sealer won't restore the original color, however, and may even darken the wood slightly.

FAUCET FIX

Hard freezes aren't frequent in this locale, but I want a freeze-proof faucet nevertheless. Trouble is, my brick-faced concrete foundation is 13 inches thick, and I'd have to enlarge the hole for the new faucet's supply pipe to at least 1½ inches. To do that without chipping the brick faces I'll probably need a core bit driven by a rotary-hammer fitted with drill extensions. I need advice on how to achieve the best results.

L.W. LARSON, BIRMINGHAM, ALA.

You've got it figured out right, now you just have to amass the expensive equipment. Why don't you simply use the faucet's shut off valve inside the house? Down South, that's really all you need. Just leave the faucet open so it drains, and there will be nothing to freeze up. Believe it or not, I still do that in my house, even though I have freeze-proof faucets.

LOOKING FOR MONEY

You've inspired me to refurbish my great grandparents' late-1800s homestead in rural South Dakota. This five-room "little house on the prairie" has been vacant for about 50 years and will require much work. My dream is to make the place livable and put some of the original furniture and fixtures back in. The original claim shack is also located on the property. Do you know of any funding available for restoration projects?

SARBARA RABA, SELBY, S. DAK.

We are currently restoring our third old house. It was nearly destroyed by the previous owners, but it's sitting on 2-1/2 country acres and we couldn't pass up the deal. Do you know of any programs that will help us? On our last fix-up we didn't make much of a profit, even though my husband and family members did all of the work.

CINDY YOUNG, CLIO, MICH.

These letters seem similar, but the circumstances they describe are actually quite different. Barbara's property in Selby may have historical importance, so the possibility of receiving financial help from local, state, or federal agencies is worth investigating, starting with the county historical society. Cindy's house in Clio, however, involves a standard residence. I'm afraid the outlook for a grant, or even a low- or no-interest loan, is pretty dim. Though Michigan might be among the states granting "energy-saver" rebates for added insulation, it's unlikely that anyone (besides relatives) will give money to fix a house you plan to sell for profit. For your next rehab, however, consider a federal 203(k) mortgage, which combines purchase and renovation funds in one package.

HERE'S THE DRILL

My wife and I recently moved into a new home and found that no one remembered to secure the dishwasher to the granite countertop. Can I do it myself?

ED DUNK, MARION, IOWA

Yes. It's easy, but a bit tedious. Take the screws supplied by the dishwasher manufacturer to the hardware store and get matching lead expansion shields (mismatched screws and shields could crack granite). Chuck a diamond drill bit (available from companies that supply stone countertop fabricators) into a variable-speed drill at low rpm, cool the bit by pulling it from the hole frequently. Finally, insert the shields and drive the screws. That's the way it's usually done. But modern epoxies are so good that you could probably just glue the mounting clips in place without drilling.

STRIPPING COLUMNS

I own a lovely one-story 1905 Queen Anne in my city's historic district. Recently, I stripped the white paint off the porch columns and found a layer of black underneath. What is it and how do I get rid of it?

ELISA TRUJILLO, LOMA BEACH, CALIF.

It's probably a tough old coat of lead paint; get rid of it the same way you got rid of the white. Try a stripper made to penetrate multiple layers. Be sure to follow the directions exactly (many users remove the stripper too soon, before it can fully penetrate). Just remember to wear gloves, goggles, and a face-mask respirator.

OIL IT UP

Our house dates to somewhere between 1785 and 1800, and about seven years ago we put on new cedar roofing. How should we maintain it? We've asked six or seven roofers and have not gotten the same answer twice. One says to just clean the roof with a hose, others recommend sealants.

MICHELE AND TOM WEISZ, WILTON, CONN.

I was pretty much intending to ignore the wood shingles on my roof, except to clean off leaves and other debris, until I checked with Tom Silva. He's used linseed oil, with excellent results. The oil flattens out even old shingles that have begun to curl, he says, and adds maybe another five years of life to the roof. It's not an annual task—maybe do it when you have your house painted, say every seven years. But for safety reasons, oiling a roof is absolutely not a do-it-yourself project—I can't overemphasize that. ■

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Tearing Down the House

Sometimes the best way to renovate is from the ground up

BY CLINT WILLIS

Three years ago, Christine and John Bowes learned that a property they'd long had their eye on—a 100-year old cottage on a 3-acre lot—would soon come up for sale. The couple knew the house was too small for their needs, and also felt it was too close to the main road. Worse, a 1960s renovation had stripped the place of most of its charm. But it wasn't the house they were after; it was the land. "We'd admired the view for years," says Christine. So after buying the property, the Bowseses demolished the little cottage and built a 12-room Georgian Colonial in its place, joining an increasing number of home owners who are forgoing major renovation for something far more radical: the tear down.

Once a rarity, the tear-down—the demolition of a house in order to put up a new one—has become a growth industry. Patrick Cunningham of C & C Partners, a design-build firm in Los Angeles, has seen tear downs literally take over his business. "In 1990, they were about 20 percent of our work. Now it's more like 98 percent." The reasons for the boom are simple. Rising wealth and low interest rates have fueled enormous demand for empty land in metropolitan areas, along coastlines, and in other prime, heavily developed areas. But the scarcity of those kinds of properties has made their prices skyrocket, aiming the spotlight on parcels like the one the Bowseses bought. "You have relatively modest homes sitting on very valuable land," says Scott Halliday, president of a home-building company in Ocean City, New Jersey. It's that combination—basic house, nice lot—that people are increasingly eyeing, and buying, fully intending to whack the structure and start over. Tear downs can also make sense for home owners who are happy with their location but utterly dissatisfied with their house.

To be sure, a tear down may seem drastic and wasteful, but it can nonetheless be an economical way to get the kind of house you want in the place you want it. "Many people who come to us for tear downs are paying less for the house and the land than they'd pay for an undeveloped parcel," says New Canaan, Connecticut, builder-developer Caroline Wheeler.

Besides the potential front-end savings, a tear-down makes sense when extensive remodeling—even when it's coupled with a large addition—simply isn't feasible. Many superb lots are occupied by '50s, '60s, or

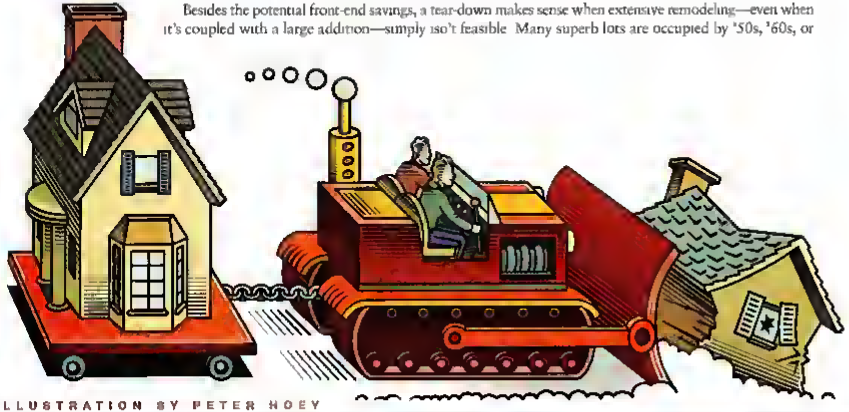

ILLUSTRATION BY PETER HOEY

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'70s ranch style or split-level houses that have little appeal to people looking for larger, more traditional designs. In addition to their aesthetic shortcomings, post-war houses often have small kitchens and bathrooms, low ceilings, and inadequate wiring. "It's cheaper to start from scratch than to bring many houses up to today's standards," says Wheeler.

What's more, financing a tear-down isn't all that difficult or exotic. As with any new construction, a lender will use blueprints to appraise the house to-be and lend an amount based on that value. If you are tearing down a house you own, the bank will use some of the loan proceeds to pay off the existing mort

TOWNS VS. TEAR-DOWNS

When a tear-down involves replacing a modest house with a larger one, home owners should look closely at zoning laws. The new plans could run afoul of ordinances governing a house's maximum height, its distance from property lines, and its overall size, not to mention even pickier rules about architectural features such as windows and porches. "A lot of areas now have laws that limit what can be built on top of a tear-down," says Christopher Senior, staff counsel for the National Association of Homebuilders.

Having a permit application rejected, however, doesn't necessarily end the dream of a new house. The next step is to apply for a variance, which allows exceptions to some laws, although neighbors must agree with any rule-bending. The city zoning board typically notifies nearby residents of the variance request and asks for their opinions at a public hearing or in writing, so it's wise to explain the plan in advance and get them on your side.

The process typically requires a real estate attorney, whose bill could come to $1000 if the application is unopposed, and as much as $10,000 or more if it meets with resistance that leads to litigation. Winning the variance might require some compromise, such as the loss of a couple of hundred square feet. But that might not be much to relinquish when the whole house is at stake.

gage and disburse the remainder over the course of the demolition and construction.

Yet while financing may be relatively simple, tear-downs can be anything but, starting with finding a suitable property. Ideally, you want a great piece of land with a wreck of a house so you won't end up paying a lot for a dwelling that has no future. In particular, avoid a place that's been freshly remodeled, since it'll likely come on the market at a premium price. Before you buy, have an architect and a builder—preferably with tear-down experience—assess not only opportunities, but also potential problems of building on the site. "Putting up a larger house on a relatively small lot can pose significant design and construction challenges," says Cunningham.

Professionals who've worked on tear-down projects can tell how much new construction will fit on the property, how to take advantage of views, and which trees and other landscaping can be saved. "It's hard for owners to visualize what the new house will look like," says Wheeler. "The existing one gets in the way."

Your builder should also find out about zoning requirements (see "Towns vs. Tear-downs") and, in areas that are less developed, the likelihood that someone will put up a house on an adjoining lot. This is information a contractor can get from town hall or from other builders. "You want to make sure you'll have that view for a lot longer than just a year or two," says Cunningham.

Your architect/builder duo should also confirm that a tear-down will be more economical than a major renovation. When comparing cost projections, the tear-down numbers should include a realistic amount for demolition. Taking down a one-story ranch, for example, might cost between $5,000 and $10,000, but a two-story Colonial with, say, a concrete terrace and a detached garage could run from $10,000 to $20,000.

If remodeling still seems likely to be cheaper than demolition, give careful thought to the compromises that a renovation could require. Would you end up with the same low ceilings? Can the old walls accept windows big enough to brighten dark rooms? Will there ever be enough storage? The more you want from a renovation, the more likely it is that a new house will be better able to provide it. Also bear in mind that a new house can maintain a higher resale value than one that's been extensively remodeled, especially when paired with that most desirable of real estate features: location, location, location. ■

YOUR HOME IS YOUR OVEN?

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Turf Love

Now's the time to give patchy, weedy lawns a little TLC

To help keep weeds, bugs, and diseases at bay, and to conserve soil moisture during dry spells, set the mower so it makes a high cut

In spring, when lawns look their best, our optimism grows along with the burgeoning blades of grass. Surely, we hope, this plush carpet is here to stay. But as spring gives way to summer, weeds intrude, drought and disease take their toll, and the emerald turf begins to show other colors, a paler green or, worse, yellow or brown. And that just won't do for anyone who wants an unblemished expanse of 100-percent grass. The quest for perfection, while rarely consummated, often leads to the application of massive and expensive doses of chemicals. But there are easier, less toxic ways to fix flaws and have a lawn that's virtually trouble-free.

Take weeds, for example. A few of them dotting the turf is little cause for concern, but when they threaten to dominate, think of the lawn as though it were a garden. Flower beds get weeded and so can lawns, and in a surprisingly short time with a long-handled tool that lets you stay on your feet.

To be sure, a lawn overrun with weeds may need a little chemical help from a well-chosen herbicide. Once weeds have been eliminated, new ones can be stopped with an effective non-toxic herbicide that might already be in your pantry: corn gluten meal. One application a year (about 10 pounds per 1,000 square feet, in early spring) can stop dandelions, crabgrass, purslane, and other undesirables before they start. Spreading corn gluten in September will shut down such fall bloomers as henbit, chickweed, and crabgrass.

Eradicating weeds, however, only treats the symptom of a larger problem: poor soil and other conditions that inhibit turf growth and allow unwanted plants to elbow their way in. Nothing encourages weeds more than compacted soil. To find out if you have it, jam a screwdriver into the turf after a rainstorm; if sinking the shaft up to the handle takes a great deal of effort, the soil needs to be loosened up. For lawns under half an acre, a hand aerator—a couple of hollow tubes on a long handle—will do the job. When pushed into the ground and then pulled out, the tubes extract sausages of soil and deposit them on the surface. For larger lawns, rent a power aerator. Follow the aeration with a top-dressing—covering the lawn with a ¼-inch layer of sand, topsoil, or finely ground compost—which will help break up the soil even more and reintroduce beneficial microorganisms.

Other critters that are bigger and far less friendly can kill large patches of grass. Grubs, for example, live underground as white-colored larvae that cut grass plants off at the roots. In cases of severe infestation, big mats of turf turn brown and become loose enough to lift from the soil. To check for these bugs, cut a square foot patch of sod, roll it back, and look at the roots. If you find more than six grubs, treat the entire lawn in late summer or early fall with an insecticide containing carbaryl or neem. Or apply milky spore, a safe bacterial agent that colonizes in the soil and continues killing grubs year after year.

Other insects are usually minor nuisances, but occasionally chinch bugs, sod webworms, and billbugs, to name a few, do enough damage to warrant treatment. You'll see their handiwork as holes in individual blades and as patches of dying turf. To look for blade-eating billbugs, turn your hands over a square yard of grass; if more than 20 insects emerge, treat the lawn with insecticidal soap or pyrethrum. Crown-dwelling insects such as chinch bugs are more difficult to flush out because they spend most of their brief lives deep in the plant. To find them, remove both ends from a two-pound coffee can, sink it into the ground, and fill it with soapy water. If more than 10 insects land in the water after 15 to 30 minutes, the lawn needs a billbug treatment.

If it's not insects making your lawn look ratty, it could be a disease such as brown patch, dollar spot, fusarium patch, or snow mold. Any of these must be dealt with or they can turn grass into black mush or create brown spots virtually overnight. If you look closely, you may see strands of fungus on the grass, and striped or rust-colored blades. Most diseases can be controlled by fungicides such as iprodione, thiram, and mancozeb—at least temporarily. For the long run it's better to alter the conditions and practices that give rise to disease. These include too much shade, excessive moisture, poor air circulation, and, ironically, too many applications of chemical herbicides, fungicides, pesticides, and fertilizer, all of which can kill worms, bacteria, and other beneficial soil life and allow diseases to get the upper hand. Preventive measures include watering only when necessary (and never in the evening), fertilizing no more than twice a year, aerating the soil, and pruning shrubs and trees to reduce shade and improve air circulation. In some cases, the turf will have to be completely replaced with a more disease-resistant or shade-tolerant variety. It may even be necessary to give up on grass entirely and put in ground covers or paving stones.

Lawn problems can also be caused by things less sinister than bugs or diseases. For instance, someone may have spilled gasoline, pesticide, or fertilizer, or the neighborhood dog may have been making its rounds. Tree and shrub roots can also create bare spots, as can poor mowing practices (see "The Way to Mow"). Before attacking bugs and diseases, eliminate all these possibilities.

That's actually good advice for dealing with any problem—question the cause. Get to know your lawn. Find out where shade lingers in the morning or where water puddles after a rain. Keep track of when you mow, water, and fertilize. In the process, you'll discover that lawn problems aren't such a mystery, and that solving them isn't so difficult. ■

Webworm
Patches of dead grass with chewed off blades are a sign that webworm larvae have been feeding. Some newer ryegrasses resist this insect.

Fungus
When grass suddenly turns brown, fungus is at work. Control it with a fungicide, then aerate and reduce shade to prevent its reoccurrence.

Weeds
An invasion of weeds is a sign of soil compaction or poor drainage. After pulling them out, improve the soil to promote healthy turf.

Thinning
Thin turf may not be getting enough sun. Over-seed with a shade tolerant variety of fescue in the North or St. Augustinegrass in the South.

Chinch bugs *devour blades*

Webworms *chew crowns*

White grubs *eat roots*

THE WAY TO MOW

Mowing can be the best or the worst thing you do for your lawn. The right treatment includes cutting often—up to twice a week—and setting the mower high. How high? Each grass species has an optimum height: 4 inches for tall fescue, 3 inches for bluegrass and St. Augustinegrass, and 2½ inches for ryegrass. Here are some more tips:

- **Removing more than a third of the blade shocks the plant, which can weaken the turf. If a lawn looks a little brown the day after a mowing, it's been cut too low.**
- **Cut the grass slightly below its maximum height through most of the season, but raise the mower ½ inch during hot or dry periods.**
- **If the lawn takes on a gray cast after mowing, or the grass has ragged tips, the mower blade needs sharpening.**
- **Cutting along the same rows week after week can create ruts of compacted soil. Vary the route about once a month.**

PHOTOS: WILLIAM P. ADAMS (WEBWORM, FUNGUS); JUDY WHITE/NEW LEAF (WEEDS, THINNING). ILLUSTRATIONS: GREGORY MEMEC

BY WARREN SCHULTZ PHOTOGRAPH BY CRISTIANA CEPPAS

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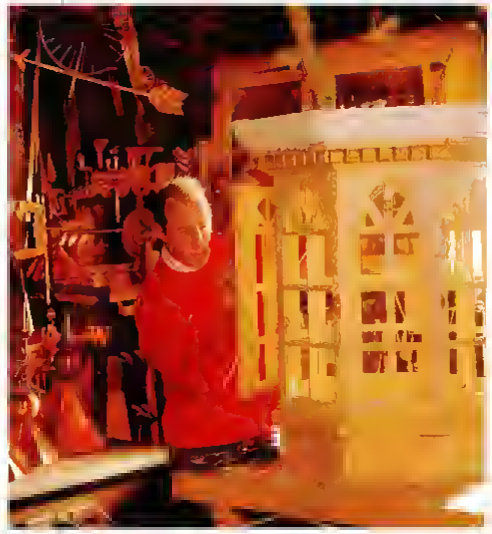
Man at the Top

Name: **Lawrence Zechmeister**
Profession: **Cupola builder**
Workshop: **St. Clair Shores, Michigan**



Lawrence Zechmeister makes everything by hand, even the lumber, which he cuts from white cedar and white pine logs and dries in his shop. To get a completed cupola up on the roof, Zechmeister used to strap the whole unit on his back and climb a ladder, which, he says, "nearly killed me a couple of times." Now he lightens his load by building the structure in three pieces that he can haul up one at a time. Installed, his cupolas cost from $1,600 for a two-foot tall unit to $10,000 and up for one that's bigger and more elaborate. "I never build the same one twice," says Zechmeister. "What would be the thrill in that?"

PHOTOGRAPHS BY ROBERT NEUMANN

BY CURTIS RIST

After working as a carpenter for several years, Lawrence Zechmeister thought he'd built everything—until 1979, when someone asked him to restore a cupola atop a historic barn. "I said, 'Sure, but I have just one question: What the heck is a cupola?'"

He soon learned that cupolas have been perched atop barns for centuries, venting away heat and stale air through louvered sides. Their close relative, the widow's walk, gave wives of seafarers a place to watch for ships returning home.

Today, of course, they're also an icon of traditional residential architecture, adorning house and garage rooftops, though only sometimes performing their original function.

When passersby saw what Zechmeister did on that barn project, he started getting calls from home owners wanting to give their houses a crowning touch. Eventually, Zechmeister, now 45, dropped carpentry altogether and taught himself how to make everything from the cupola's arched windows to its shaped copper roof and even the weather vane that often twirls on top. For inspiration, he searches out and sketches historic houses and incorporates details from them into his designs.

Building one of his eight-sided creations can take a month or more, after which Zechmeister always does the installation, not wanting to leave the critical details of waterproofing to anyone else. "Once it's up, somebody always seems to bring out a bottle of a champagne," he says. "People really love these things."

Some owners take their passion to extremes. Zechmeister knows of several who took their cupolas with them when they moved. And before two of his customers headed for the great cupola in the sky, they instructed in their wills to have their ashes stored in the ones they left on Earth. "That's the way it is with cupolas," says Zechmeister. "One day you don't know what they are; the next day they encompass your whole life." ■

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BY CURTIS RIST

Prime Paint

A long-lasting job starts with a peek inside the can

Fresh paint puts a new face on this 1870 Victorian and protects its wood exterior from wear and tear.

PHOTOS BY SUSAN GRISWOLD/OTTO

Few things influence the look of a house exterior more than a new coat of paint. It adds style, freshness, and color—whether it's the wild palette of a Victorian or the sedate tones of a Colonial. It's also a singularly American phenomenon, says architect Robert A.M. Stern. "Other cultures built houses of masonry, but we turned to wood—and, by necessity, to paint."

That's because paint is far more than a decorative element. "People put paint on their houses for looks, but what they're really doing is protecting the wood," says Tom Silva, *TOH* general contractor. Paint keeps out water, which fosters rot, and blocks the degrading effects of ultraviolet radiation. It may be, in fact, the perfect preservative. The clapboards on the recent *TOH* project house in Milton, Massachusetts, for instance, survived nearly 300 years before the show stripped them bare. Reprimed, then covered with two topcoats, the old siding is ready for the next century.

If only the paint itself were as durable. Bombarded by weather, baked by the sun, stretched and compressed by wood's continuous swelling and shrinking, a paint skin just five thousandths of an inch thick (think of a sheet of newspaper) can maintain its grip for only so long. If made of the right stuff and applied to a properly prepared surface, that skin should look as good in a decade as the day it was brushed on. But after that, even the best coatings need to be refreshed. Then it's time to pay another visit to the paint store and choose among the myriad options lining the aisles.

To make the right choice, first know what's being painted. (Is it trim, siding, or decking? If bare, is it redwood, cedar, or pine? Or is it already painted?) Then turn this page and get acquainted with the ingredients, which will help you create a finish that's as durable as it is beautiful. "Wood's great," says painting contractor Andrew D'Amaro of Milton, Massachusetts. "But what's really remarkable is the paint that covers it up." *(continued on page 48)*

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INTROODUCTION TO PAINT TYPES

Most oil-based paints have resins made from chemically modified soy or linseed oils (alkyds) dissolved in mineral spirits. The so-called latexes have vinyl or acrylic resins suspended in water. The oils level out and adhere better, and can be applied in cooler weather (40 degrees instead of 50 for latex), but the latexes are easier to clean up, less polluting, and more breathable, flexible, and durable, depending on the quality of the resins. Painter Andrew D'Amato uses latex for the body of the house and saves oil for the trim, where he wants a glossier sheen, free of brush marks.

PRIME *A coat of primer lays the foundation for a lasting paint job. Primers are paints formulated with a high proportion of binder in order to adhere tightly to wood and to the next layer of paint. But they are low in sun-blocking pigments and so need two topcoats for full protection. Water-based primers have improved greatly in recent years, but D'Amato still prefers the oil-based varieties for their ability to penetrate and to block the stains that bleed out of redwood and red cedar.*

PREP *Water-repellent wood preservatives are transparent coatings. When applied to bare wood, they dramatically extend paint life, according to researchers at the U.S. Forest Products Laboratory and elsewhere. "Water vapor migrating in and out of wood is the primary reason paint peels," says Mark Knaebe, a chemist at the Laboratory. "A treatment with a paintable water repellent stabilizes the wood so paint stays stuck." Applying more than one coat, however, may invite peeling.*

PAINT *Finding quality takes detective work. Look on the label for 100 percent acrylic resins, which are generally recognized as more durable and fade-resistant than the alkyds or the similar-sounding vinyl acrylics. Also, look for high levels of titanium dioxide in light-colored paints (iron oxides are the pigments in dark paints). If the ingredients are not listed on the label, ask the paint store for a material data safety sheet (MSDS). It will list some, though not all, of a paint's constituents.*

STAIN *Not to be confused with penetrating stains, solid-color stains are actually thin, film-forming paints that allow wood texture to show through. They brush on with ease, have no sheen, and have less build-up (their film thickness is less than half that of paint). But thinness has its downside: a shorter lifespan. Two coats of solid-color stain might last six years before they need recoating, compared to eight or 10 years for paint. Like any paint, solid stains should be applied over a primer.*

THE BASIC INGREDIENTS

Pigments minerals and synthetic compounds that give paint opacity and color. **Binders** resins that hold the pigment to the surface and form a film after the carrier evaporates. **Carriers** solvents or water that keep the binders and pigments liquefied and evenly dispersed so they can be brushed, rolled, or sprayed.

PHOTO: BENJAMIN OLIVER

SPECIALTIES OF THE HOUSE

Latex paints claim the lion's share of the paint market in the United States, but several oil-based coatings have staked out some important niches, in part because of their ability to resist moisture, stick to surfaces, level out brushstrokes, and hold a high gloss.

WET GLEAM
This Dutch-made marine-grade enamel is a lustrous, oil-based paint suited for boats or houses. It's applied in thin coats, because it contains an abundance of finely ground, highly opaque pigments—more than 70 percent by weight. The manufacturer also offers a breathable oil-based house paint designed to solve peeling problems.

NATURE'S WAY
Nearly all paints, including latexes, use binders and solvents synthesized from petroleum distillates. A line of non-synthetic paints from Germany contains binders from plant oils (linseed, castor, and pine), and solvents from orange and citron peels. The paints aren't petroleum-free—one of the solvents is an undistilled petrochemical—but the manufacturer says they are biodegradeable, won't cause smog, and don't have to be treated as hazardous waste.

HIT THE DECKS
Porch and floor paints have to survive the added burden of gritty foot traffic, so they're often urethane-fortified. An anti-slip aggregate should be added when used on uncovered decks, otherwise this shiny coating gets slick as ice when wet.

PHOTO: BENJAMIN OLIVER

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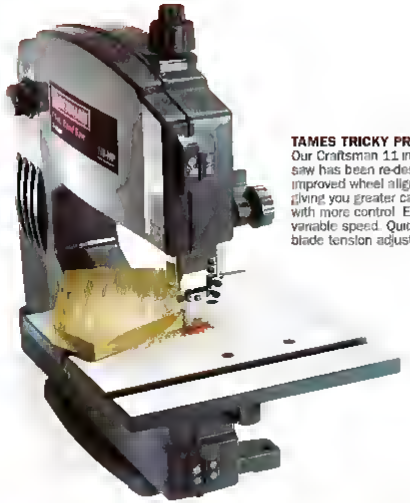

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Bungalow Bump Out

More room for the '90s, while retaining a '20s charm

Architect Duo Dickinson grafted a dramatic addition onto the back of Margriet and Michael Finnegan's bungalow, which increased their living space by 70 percent. The master bedroom and bath are upstairs. Downstairs, in the family room and expanded kitchen, they now enjoy a view of their backyard through a triptych of 8-feet- high windows.

Moving from a cramped one-bedroom apartment in 1988, Michael and Margriet Finnegan reveled in the stuccoed 1925 bungalow they found on a quiet street in Cos Cob, Connecticut. They loved its broad front porch and cozy rooms, as well as the fieldstone wall surrounding the deep backyard. But after 10 years, the two-bedroom house's 1,200 square feet began squeezing them tighter than a bad pair of shoes. There were barely any built-in closets, and Margriet—who manages a women's clothing store—had to keep her prodigious wardrobe in the basement. The tiny bathroom made it difficult for them to get ready for work at the same time, and in the kitchen they were jammed elbow to elbow washing and drying dishes at the enameled iron sink. "We were squished," says Michael, a printing salesman. "We couldn't afford to move up, and we also loved this place. We decided it would be better for us to stay and add on."

The first architects the Finnegans talked to proposed building boxy ells with decks in the back—just like the ones on many neighboring houses. "But I wanted something with some personality," says Michael, and Margriet wanted something that made the most of their beautiful yard. Eventually they found architect Duo Dickinson of Madison, Connecticut—and an affordable solution to their dilemma. Dickinson sketched an imaginative 800-square-foot addition to the back of the house that would give them a new master bedroom and bath, a larger kitchen, and new family room (see "Whimsy on a Budget," p. 55). "It would have been easier to just tear the house down, or add something huge that would stick its tongue out at the original," says Dickinson. "But I thought this was the sweetest little house, I wanted to preserve that feeling."

He didn't feel as kindly toward the floor plan, a classic four-square with small rooms clustered around a center stairwell. This layout had locked the Finnegans into an antiquated Ozzie and Harriet way of life, where every room had a separate function. When they entertained, for instance, it was, "sit down in the living room, eat in the dining room, then wave good-bye," says Dickinson.

At first, he fit the new rooms in a curved addition, but the cost was at odds with the Finnegans' budget. Instead, they agreed on a trapezoidal footprint, partly because the shape looked nice ("Duo's never met an angle he didn't like," jokes Michael), and partly because it would let them sneak the car

BY CURTIS RIST

AFTER PHOTOS: MICK HALES; BEFORE PHOTOS: DUO DICKINSON

WHIMSY ON A BUDGET

Michael and Margriet Finnegan had one thing clearly in mind when they expanded their house. "We wanted a family room that stepped down from the rest of the house, and that had windows looking out the back," says Margriet. The two-story addition Duo Dickinson designed for their house gave them just that—complete with a fireplace and a soaring 11-foot ceiling. They also got a new bedroom, a large walk-in closet, an upstairs bath, and a larger kitchen downstairs. By specifying stock cabinets and laminate countertops, Dickinson was able to give them what they needed—more space—at a price they could afford. "The design always came back to the budget," Dickinson says. That didn't stop him from indulging in some architectural whimsy: note the tapered chimney poking out of the roof and the giant brackets supporting the eaves.

From the street, the only sign of Dickinson's two-story addition is a gable peeking over the original roof line. "We kept all the front elements the same," he says. "That way, the house still fits into the neighborhood."

past the house and into the garage out back.

While designing the addition went smoothly, the task of building it didn't. The Finnegans hired a contractor recommended by Dickinson, and not long after the back roof was tipped off to begin the framing, Margriet went to stay with her mother, but Michael insisted on staying put, to keep an eye on construction. "He slept on a daybed in the dining room, with his suits on a curtain rod, and the wind howling through," says Margriet.

In retrospect, it's a good thing he did. Midway through construction, he noticed fewer and fewer workers showing up. Construction ground to a halt as the contractor went broke. Rather than get bogged down in a long and costly court battle, Michael jumped into action and made himself contractor. "I went to town hall, put my name on the permits, and that was it," he says. Although he had no experience in construction, with the help of Dickinson and Tim Peterson, the lead carpenter for the original contractor, Michael managed to complete the project only three months behind schedule.

As it was, the Finnegans spent around $135,000 on their addition, about $20,000 more than they had originally planned due to their contractor's untimely bankruptcy. But rather than feeling embittered, they calculate their happiness using a different ledger. They still have the pretty little house they've always loved, only now it has air-conditioning, two bathrooms, three bedrooms, a fireplace, a kitchen that's doubled in size, and a dishwasher, "our first in 10 years," says Margriet happily. Gone are the days of cramped closets—the Finnegans actually get dressed in the same room—and of old-fashioned formality. Now both living room and kitchen flow into the spacious new family room, inviting people to congregate, socialize, and enjoy the backyard. "They can have a bunch of people over in the evenings and sit around, watch TV, eat and talk anywhere and everywhere," says Dickinson. "It's a relaxed, '90s way of living." ■

ILLUSTRATION: NICHOLAS STAVER. AFTER PHOTOS: MICK HALES. BEFORE PHOTOGRAPHS: DUO DICKINSON

MANUFACTURERS · PRICES · SOURCES · CONTACTS > PAGE 134

GOD
is in the details.
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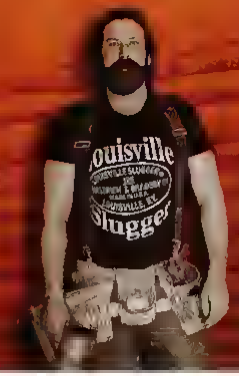

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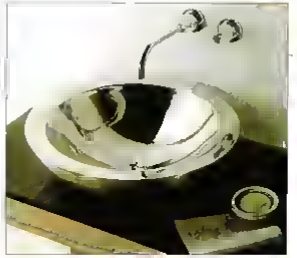

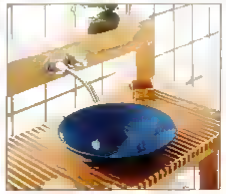

BOWLED OVER

Round vessels reminiscent of old-time washbasins—sans pitchers—are turning bathrooms into sculpture galleries. Crafted in durable materials such as stainless steel, far left, and vitreous china, left, these "floating" sinks are attractive both inside and out. Above-counter lavatories are "great for tall or elderly people who can't bend over much," says New York architectural designer Eric Cohler. "Unlike undermounted basins, they become the focal point of a bathroom and work well with virtually any countertop surface, including glass."

A Fridge in Every Room?

The textures, materials, shapes, and colors coming soon to a kitchen-and-bath showroom near you

BY ROMY POKORNY

THE NEW NEUTRAL

Pale yellow has always been a cheery alternative to beige. Rather than blanketing a whole kitchen or bath in a lemon hue, designers are using it as an accent in tiles, sinks, toilets, and tubs. Lighter than the ubiquitous harvest gold of the '70s, this splash of sunshine evokes optimism and coordinates with environmentally minded earth tones. Infused with a metallic sheen on kitchen cabinets, yellow also provides a warm complement to cool materials such as granite and stainless steel. "Yellow is a futuristic color," says Margaret Walch, director of the Color Association of the U.S. "It's upbeat and playful. Yellow symbolizes the dawn of a new day."

PHOTOS COURTESY OF KOHLER (SINKS); KITCHENAID (STAINLESS FRIDGE); BUILDERS FRANCO (PANELED FRIDGE)

STILL STAINLESS?

Some kitchen designers may find stainless steel passé—high-end appliance manufacturers have been using the material for years—but the April Kitchen and Bath Industry Show in Orlando, Florida, was brimming with affordably priced stainless refrigerators, cooktops, dishwashers, and sinks. Although perfectionists may carp that stainless does not mean fingerprintless, most home owners equate the gleaming metal with cleanliness—and durability, too. "There's a perception that stainless cooktops are hard-wearing, that you can bang heavy pots down on them and never worry," says kitchen designer Christopher Peacock. "People also like the look of sleek appliances with traditional cabinetry."

"Making appliances look like furniture is the wave of the future," says designer Christopher Peacock.

DECEPTIVE DRAWERS

Why trudge to the kitchen to raid the fridge? Now, it seems, no room is complete without its own built-in refrigerator. However, don't expect to find a side-by-side monolith dispensing ice next to the armoire. As more and more equipment becomes camouflaged behind wood paneling in the kitchen, models that resemble bureau drawers are providing on-the-spot snacks all around the house from deck to den to bedroom.

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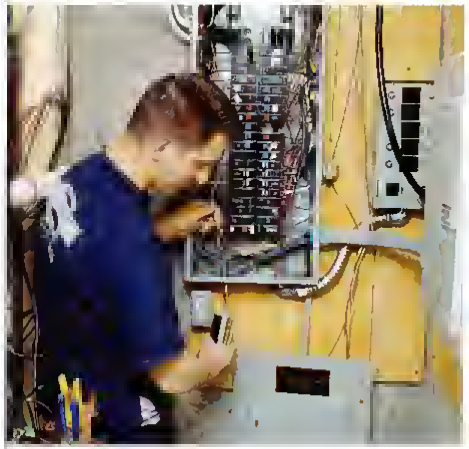
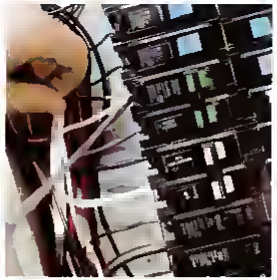
Bolt Buster
When lightning strikes, a simple bolt
saves the day
BY CURTIS RIST
aware of the thunderstorm rolling past her house, Sue Hiniker was
jogging on her electric treadmill when suddenly, the machine ground to a halt, and smoke began pouring out of
its control panel. "I knew I was working out hard," says Hiniker. "But not that hard."
Actually, a lightning bolt had struck a nearby utility pole and sent thousands of volts of electricity racing through
the wiring. No one was injured, and the house itself was undamaged, but the additional power zapped the tread-
mill, blew out some remote-control light switches, and left Hiniker a little shaken. "I never even knew this was
something I had to worry about," she says.
Lightning's power is immense. A single bolt contains as much as 100 million volts of electrical potential, with a cur-
rent of 20,000 amps; the average thunderstorm releases as much energy as an atomic blast. Many [illegible] in wind
and water vapor, but each year in the United States, some 20 million bolts reach the ground, each with enough
power to run a small house for a month. Lightning rods are the first line of defense against damage from a direct strike,
but they can't stop a surge from entering the house through utility wires. Dr. Martin Uman, a professor of [illegible]
PHOTO ILLUSTRATION BY KEVIN IRBY



EASY WIRING

LEFT: To install a lightning surge protector, Allen Gallant slides its three wires through a hole in the bottom of the circuit breaker panel and bolts the protector in place. Then, he attaches the white ground wire to the ground bar on the left side of the panel. BELOW: Gallant screws each black wire to the back of any two adjacent (top and bottom) circuit breakers. When he reattaches the panel cover, the job's done.



and computer engineering at the University of Florida in Gainesville, says that the tidal wave of electricity unleashed by lightning overwhelms most of the small plug-in protectors that shield many PCs from periodic but minor power fluctuations. "They'll fry, as will the computer," says Uman. To effectively safeguard your equipment, "you need to have a surge protector wired directly into the circuit breaker box."

Utilities and businesses have used lightning surge protectors for more than 60 years. But among home owners, the demand for such devices has been nearly nonexistent. "When the most anybody had was a cheap TV and a refrigerator, there wasn't really that much to protect," says Allen Gallant, an electrical contractor who works with *This Old House*. "But today, people have media rooms, mega-sized TV screens, and home offices with all kinds of high-tech equipment." And that's not all. Many everyday household appliances, from air conditioners to furnaces, now depend on sophisticated solid-state circuitry that is highly vulnerable to power surges.

> TOM SILVA SAYS:
> "I've had two TVs fried by lightning, but with a surge protector at my breaker box, that's not going to happen anymore."

Although the insurance industry doesn't keep separate records for lightning surge damage, as opposed to direct hits, the number of anecdotes about problems is rising. Richard Cohen, who works for Panamax, one of the largest surge-protector manufacturers in the U.S., recently talked to someone whose entire home automation system was blown out by a lightning surge. "The control panel alone cost $10,000," he says. "And then an electrician had to come in and replace every wall switch and light dimmer in the house."

Lightning surge protectors are grown-up versions of the plug-in models. These bottle-shaped devices, which contain small zinc oxide discs called varistors, spend most of their time doing absolutely nothing. But when a spike of electricity enters a house, the discs become conductive and instantly drain the current into the ground. A good protector should be rated to withstand surges as high as 50,000 amps, more than enough to defend equipment against lightning.

Still, some excess current may get past the circuit breaker; that's when the small plug-in units come into play. "For computers and sensitive stereo equipment, I'd certainly also recommend plugging in smaller surge protectors at the outlets," says Uman.

To make sure her house would be surge-safe, Sue Hiniker called Gallant. He popped a hole into the side of the circuit breaker box and connected the protector's three wires. "This is literally a two-minute job," says Gallant. "The important thing is to shut off the main breaker so you don't electrocute yourself," he says. Even so, there's always a danger of electrocution when working on a live panel, which may be reason enough to call in a licensed expert, even for two minutes.

Gallant figures he'd charge about $80 just to put in one of these devices, but he puts them in at cost—$35 to $40—if he's already at the house working on another job. Says Gallant: "I have too big a conscience to try and make money off something that's so easy to install—and offers so much protection." ■

PHOTOS: JOE TUTHILL

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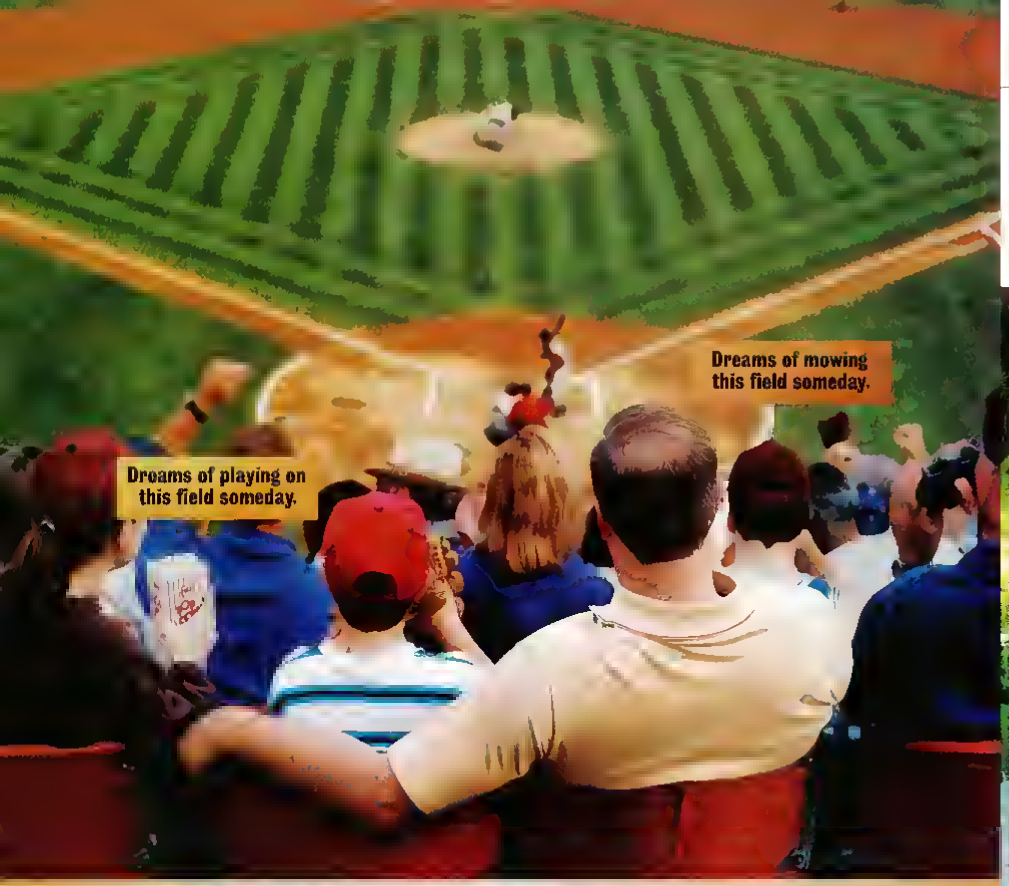

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Shades of Summer

Cool ways to shield outdoor spaces from a scorching sun

Cooler and more open than a covered porch, a vine-covered pergola creates a shady haven for outdoor living. The simple structure above supports fruit laden grapevines over a patio in California's Napa Valley.

PHOTO: ALAN WEINTRAUB/ARCA D

BY CURTIS RIST

In winter, few things feel cozier than a room filled with the warmth of the sun. Yet in summer the great orb turns from friend to foe, relentlessly pouring heat through windows and turning decks and patios into outdoor frying pans. "A shadeless house can be a misery," says architect Robert A.M. Stern.

But a house shaded by a porch, awning, or vine draped pergola not only gains an airy outdoor shelter from blazing sunshine, but also a way to stop it from heating up interior rooms. "Shade is one of those things most people give only a passing thought to—unless they don't have any," says Shavaun Towers, a landscape architect in New Haven, Connecticut. "Then they become obsessed with it." Besides improving comfort, shade structures add architectural appeal and—by creating soft, ever-changing patterns of light and shadow—visual relief from the sun's harsh glare. "A little shade turns a static house into something that takes on a different character with every passing hour," says Towers.

Before the advent of central air conditioning, the need to block the summer sun greatly influenced house design, as architects routinely incorporated porches and wide roof overhangs. "Fortunately," says Stern, "we are again discovering that we can do better than simply sticking an umbrella into a picnic table." As in the past, the simplest way to make some shade is by adding awnings, which were ubiquitous on American houses before World War II. "I can't imagine a style of house they don't work with," says Stern, who frequently adds manually or electrically operated awnings to his designs. Larger stretches of fabric can also be suspended horizontally over patios and decks, providing instant relief—especially in a yard that has no trees. In addition to the shade, Stern likes the "incredible festiveness" that colorful awnings give to a house, a feeling he compares to the *(continued on page 66)*

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Not all shade-makers need to be built in. A simple cloth canopy held up with metal poles, for instance, provides plenty of cover for hours of comfortable lawn cruising, yet it can be quickly disassembled and stored at the end of the day. The holes in the fabric vent hot air and provide glimpses of the sky.

(continued from page 63) billowing sails of a tall ship. Although awnings need washing and periodic repair, the maintenance is minimal compared to the payoff in service and style. "They give a wonderful sense of the seasons," says Stern.

Another architectural element that's making a comeback is the pergola, which also integrates well with any style of architecture. A relatively simple structure, a pergola (derived from a Latin word meaning "projecting roof") consists of horizontal boards or trellswork supported by classic columns, plain posts, or even metal poles. "Since the pergola extends from the house, it's a transitional element that's not wholly dependent on the house's style," says Stern. "You can have whatever you want." The shade comes from leafy vines planted at the column bases and allowed to climb up and spread over the top (see "Fine Vines"). Instead of vines, the structure sometimes has a canvas cover that is pulled back and forth across the top. "You can have lunch out there in the middle of the day and then pull it back in the evening," says Stern. "These covers look great in an Italian restaurant, so why not at home?"

The covered porch—perhaps the most familiar, and American, of all shade-makers—has long kept the sun from scorching home owners. But while putting a roof onto the side of a house can solve a problem, it sometimes creates one. Earlier this century, architects became too casual about where they placed porches, says Stern, with the result that many living and dining rooms were kept in perpetual, sunless gloom (see "Porches" on page 114). "A porch shouldn't be placed where it makes so much shade that a room behind it is darkened," he adds. "That's a big reason why people stopped liking porches in the first place."

Yet the right porch is a wonderful amenity. It should be roomy—no less than 15 feet deep, says Stern, to make a space that's big enough for a sofa and some chairs, or a big table where people can gather on a summer's evening. "Just be careful where you site it," says Stern. "Unlike an awning, you won't be able to roll it up and stow it away at the end of the season." ■

FINE VINES

A lush canopy of twining tendrils, verdant foliage, and sweet-smelling blossoms completes a pergola's mission. Planted at the base of each column and given occasional doses of fertilizer and compost, a flowering vine will spread over the structure in two to five years, depending on the climate. And there are dozens of varieties to choose from. No matter what the weather, sunlight levels, and soil type in your area, there are plenty of climbers that will provide the foliage and flowers you'd most like between you and the sun. Here are some popular choices:

1 Wisteria (Fabaceae)—In most climates, a fast grower that produces fragrant, hanging clusters of violet, white, or blue flowers.

2 Bougainvillea (Bougainvillea glabra)—Thorny climber that thrives in warm climates, where it typically blooms year-round.

3 Grape (Vitis)—Needs plenty of sun, but quickly forms a dense mat of leaves in most climates; many varieties yield edible grapes.

4 Honeysuckle (Lonicera)—Produces sweet-smelling white, yellow, pink, purple, coral, rose, or red flowers, thrives in most climates.

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BY ROMY POKORNY PHOTOGRAPHS BY JIM COOPER

GET A LIGHT

Just as radiant stone lanterns set the mood for evening tea ceremonies in ancient Japan, this contemporary version, made of granite and lit by a small candle, provides an ornamental focus for any garden.

Every yard looks romantic in the ethereal glow of moonlight. Improving on nature's night lighting calls for a creative assortment of fixtures to accent a flower bed, define a walkway, or bring the dark silhouette of a tree to life. Rough-hewn stone beacons planted in the ground blend into the landscape. Crafted porch lanterns beam a warm welcome. Table lamps, powered by candles, twinkle festively. Practicality is a fine reason to invest in outdoor fixtures; enriching the evening mystique is an even better one.

Now electrified and mounted on house, brass "onion" lamps evoke New England whaling ships of the 1800s.

A pine bough filigree on iridescent glass brings a woodsy feeling to a brass Mission-style lantern with a verdigris finish.

For Asian flair, a pagoda-shaped cast-iron lantern entrancing a votive candle can stand on a table or hang from a hook.

With its crenulated edge, the mottled brass hood on a Tudor-style lantern is reminiscent of a quaint thatched roof.

Powered by tealight, a whimsical glass lamp captures a firefly's effulgence on the gloaming of a warm summer night.

This pineapple, a traditional symbol of hospitality, comprises 120 pieces of hand-pressed glass set in cast bronze.

PHOTO BOTTOM LEFT BY COURTESY OF HEARTHSONG

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Roger Hopkins finds the perfect balance for one of his Shinto-inspired lanterns. Next, Hopkins punches a hole in the chimney with a core drill.

Rock On

"Something in man has always wanted to conquer stone," says Roger Hopkins, a 52-year-old artist from Sudbury, Massachusetts, and an occasional guest on *This Old House*. Bored with conventional landscape lights, he began sculpting Japanese-inspired lanterns out of granite, sandstone, and shale 12 years ago. He flattens the capstone and pedestal with an angle grinder, creates a vertical tunnel for wiring with a hammer drill, and punches a window in the center stone (chimney) with a core drill. He then pops in a 12-volt lightbulb to achieve a golden glow, burying the cord under ground. His rustic results look at home even in a manicured garden. "I'm not really trying to emulate the Japanese," he says. "Their lights tend to be formal. Mine are just good-looking, natural rocks. They haven't been messed up too much by the hand of man."

—Joseph D'Agnese

Landscape Lighting Tips Master electrician Allen Gallant, who wired *This Old House*'s project house in Watertown, Massachusetts, has installed lighting on some of the most intricately designed landscapes in the Northeast. Here are his three standards for every job.

- **Whether uplighting, downlighting, accenting, or shadowing, avoid fixtures made of flimsy plastic, which doesn't hold up to weather—sockets corrode and the finish eventually wears down. Instead, look for aluminum or other metals coated with high-quality paint.**
- **Bury wires so no one trips over them. Low-voltage wires should be 12 inches below ground, and line voltage (120 volts) 18 inches down.**
- **Installing a timer means never stumbling along a walkway after dark—or having to remember to douse the lights in the morning.**

PHOTOS: PASCAL BLANCHON

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THIS OLD HOUSE

Starting Over

We all remember where we were when we heard about the fire. Norm Abram was standing in the offices of WGBH. Richard Trethewey was in his office, working on his computer. Tom Silva was on a job site in Lexington, Massachusetts, and got word via the Silva brothers' digital-radio-pager network, which they use to keep in touch with one another. I was at home. It was one of those beautiful late winter days. A front had blown through the Boston area, dropping several inches of snow before passing out to sea, leaving the skies pure blue and the temperature cold. As I slogged away on my treadmill and channel surfed, a helicopter shot of flames dancing wickedly through the roof of a modest white house caught my attention. *Big fire in Billerica*, the announcer was saying. *It's been burning for hours . . . total destruction . . .*

This Old House host Steve Thomas and contractor Tom Silva inspect the charred shell of what was Dick Silva's Cape Cod–style house.

I recalled that Tom's brothers, Bob, Dick, John, and Philip, all lived in Billerica, but a commercial came on before I could identify the house. Then the phone rang. *This Old House* executive producer Russ Morash was calling from Key West, Florida, to say that it *was* Dick's house. I felt shock—a sense of urgency. I wanted to help in some way. But the destruction had been complete; the family was homeless.

The next day producer Bruce Irving, Tom, and I headed over to the grim scene. The sickly sweet odor of charred timber enveloped the entire neighborhood and overpowered us as we approached ground zero. Frozen rivulets clung to the underside of the rafters, dirty ice stalactites hung from the doorways. The sky showed through big holes in the roof, reminding me of the eye sockets in a skull. In a bedroom nook, three Beanie Babies hugged each other like a happy clan. I wondered how they could have survived unscathed when virtually everything else was carbonized. I picked my way through the frozen debris to get a closer look. The stuffed animals were actually singed black and congealed into a grotesque frozen lump.

Over the next few days everyone from the show stopped by to survey the disturbing scene. Finally, Russ confirmed what we all had been thinking. For its 21st season, the team at *This Old House* would rebuild Dick and Sandy Silva's house. Any day of the week, any week of the year, the Silva brothers have always done whatever it takes to keep our television production on schedule. They have never begged off or made excuses. They always just get it done. Now we have an opportunity to return the favor, putting the weight of the show behind getting a roof back over Dick and his family's heads. It's our turn to just get it done.

BY STEVE THOMAS PHOTOGRAPH BY JOE YUTKINS

Why are there no monuments to practicality?

There are no holidays set aside to honor the highly efficient. No marble statues standing in tribute to the very reliable. Nor even a single collector's plate commemorating the pragmatic.

But, thankfully, the engineers at Honda have created their own lasting tribute to practicality. It's called, quite simply, the 1999 Accord Sedan.

From its sculptured exterior to its ergonomic interior, every element of the Accord Sedan was designed to meet extraordinarily high standards of efficiency, quality and durability—without sacrificing form for function. The result? A stylish, highly refined testament to the fact that "practical" doesn't necessarily mean "boring."

Step inside the well-appointed, spacious cabin and you've entered a ventable shrine to common sense.

In fact, once seated in the Accord, you'll find practical features just about everywhere you look. The controls and instruments are large, easy to read and placed within your reach. The specially tinted window glass protects the interior from heat and UV rays. And, vibration- and sound-absorbing materials provide for a peaceful ride.

On the luxurious, yet very practical, EX model shown here, the driver's seat features power height adjustment. The electronic remote trunk release offers a helping hand when your arms are full of groceries. And there's even a special place to store your sunglasses.

But perhaps the most ingenious feature of the Accord Sedan's cabin is its inspired use of space. Inside the thoughtfully designed interior, there's an abundance of legroom, headroom and shoulder room. Enough to easily accommodate five adult passengers. Even the backs of the front seats are ergonomically contoured to give your passengers room to stretch their legs.

Of course, all these amenities are provided for a utilitarian reason: to put you in a better position to enjoy the Accord Sedan's spirited performance.

With the responsive power of the 150-horsepower 16-valve VTEC™ engine and the agile, smooth handling of the front double wishbone and rear multi-link suspension, this Accord is the automotive equivalent of sensible shoes that are suitable for sprinting.

And, while we're on the topic of monumental tasks, you'll be pleased to know that Honda is committed to developing technology that will reduce pollution. In fact, nearly 70% of all Accords will receive California's Low- or Ultra-Low Emission Vehicle ratings, the strictest standards in the nation.

For a closer look at our homage to practical thinking, just give us a call at 1-800-33-HONDA. Or, simply visit us on the Internet at www.honda.com.

The Accord
HONDA

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home stretch

A CONCH COTTAGE HEADS FOR THE FINISH LINE

When *This Old House*'s crew finished the winter taping season and left Key West, Florida, they took their Yankee-style deadline pressures with them, and the island quickly slipped back into its normal Caribbean tempo. After the weeks of frenzied renovation, no one would've blamed home owners Michael Miller and Helen Colley if they'd just parked themselves on chaises with a pitcher of margaritas for a while, content that their 19th-century conch house now has a carefully shaped and glossily finished living room, dining room, kitchen, master suite, back porch, and pool. But, as tropical breezes stir the scarlet bougainvillea blooms and rattle the palm fronds, much remains on the punch list: Stacks of building materials need to be cleared away, plants that fried in a two-month drought must be yanked and replaced, the library cabinetry needs fine tuning, and, after months in storage, their furniture has yet to be arranged to their satis-

BY JACK McCLINTOCK PHOTOGRAPHS BY PASCAL BLANCON

"The point in the pyramid-shaped ceiling lets in light and adds drama to the space."
—MICHAEL MILLER

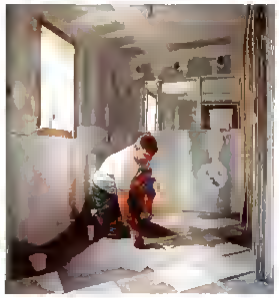
Home owners Michael Miller and Helen Colley put all the pieces back together in their new living room. Here, Beverly Horlick installs a skylight in the soaring space.

Michael chose the cement-surfaced "Cuban" tile (actually made in Mexico) for its uneven, hand-crafted-style patina. "It looks painted," he says

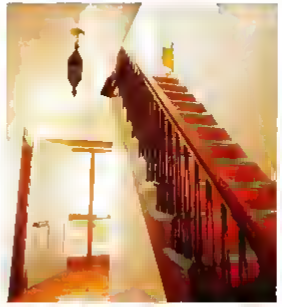
"The contrasting tile is dramatic—like good and evil."
—HELEN COLLEY

faction. The end is in sight, though, and the couple loves the clean, open, tropical look of white walls, French doors, sunlight, and honey-hued heart pine floors.

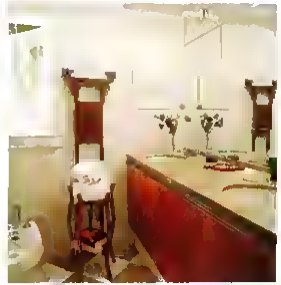
Stepping through the freshly painted louver-shuttered doors, visitors are dazzled by the tile pattern in the foyer. 8-by-8-inch black and white squares set diagonally, with a coordinating ribbon border. The design embodies Michael's traditional taste and Helen's love of contemporary style. "A black border would have been traditional," says Michael, also the project architect. But Helen, a painter whose vibrant abstract works illuminate the walls, "wanted more color," so Michael added a touch of mustard-yellow to the scheme.



Michael has tried to honor the house's origins throughout. That's why he left the ghostly outlines of the original library doors—now replaced by grand double wood doors—visible on the foyer wall. And why he topped the perfectly square living room with a dramatic pyramid-shaped ceiling, and a skylight that admits enough indirect sunlight to balance the harsh light entering the room through its French doors. This unusual structure recalls kitchen outbuildings of the 1800s, whose ceilings sloped to a center chimney.



Helen and Michael replaced the original foyer's dated wooden floors but left the smooth-worn, old growth mahogany banister untouched because it added character to the couch house



TOP: Tommy Lapp lays 12-by-12 marble tiles in what Helen calls a "harlequin" pattern in the master bathroom. BOTTOM: Mirrored panels make the 7-by-10-foot space seem bigger than it is.

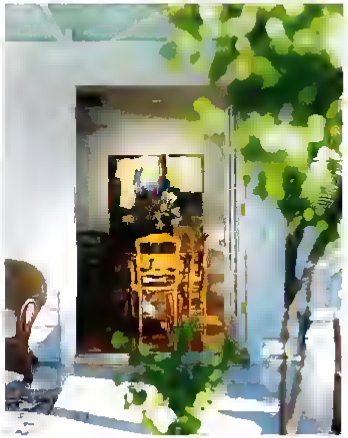
French doors—three sets of them—connect not only the living room but also the adjacent dining room and kitchen to the rear porch and backyard pool. Gone is the dreary low-roofed deck that wrapped around three sides of the house. Two of those sides are enclosed, one for the kitchen and the other for the dining room. The remaining rear section forms the basis for the new lofty porch, which Michael designed by raising the ceiling and creating a pitched roof. He painted the overhead pale blue-green—or, as

Helen puts it, a hue "between ice and aqua." The refreshing color helps dispel the torrid exterior temperature and enhances the feeling of refuge under the rafters. Tradition says it also repels wasps. The deck flooring is coated in a shiny taupe, and the columns and beams are white. Michael says: "I like the high-gloss look. It reminds me of a freshly painted boat."

A covered deck once wrapped around the back and sides of the cottage. This side, next to the driveway, is now enclosed and contains the kitchen.

A step down from the porch is the pool deck, outfitted with chaise lounges surrounded by colorful, shade-giving potted plants. Flowering vines will paint their own abstract picture on the fence that lies beyond a bed of bright yellow-orange bromeliads and red-tinged chambeyronia palms. The long rectangular pool is a lesson in how reality affects the evolution of a design. Michael's first sketches showed a shorter, wider version with a center walk-in next to the deck. This plan necessitated a shallow depth, only 4 feet at most, but "Helen made it clear she wanted something she could dive into." So Michael elongated the pool and placed the walk-in at one end. "Then budget took over," he says, and the pool shrank again. However, the 9-foot depth pleases his wife, and the new form—running from one end of the porch to the other—provides a symmetry that satisfies everyone's aesthetic demands.

Another side of the former deck has been enclosed to serve as the dining room, whose French doors open onto the renovated rear porch and overlook the new pool.



Contrasting with this warm, sunny oasis is—or will soon be—the library: a cool, dim, private, gentlemen's club of a room with custom shelving for 4,000 volumes. "It'll be a true library, not a show library—with books on the shelves, not tchotchkes," says Michael. There will be a leather couch, a wing chair, and an Eames chair, a modern classic that he's always wanted.

In a corner formerly inhabited by a dinky bathroom is an insulated, temperature-controlled wine *(continued on page 86)*

Seven can play in this Sport.

Dodge Caravan Sport can handle a team of seven people. And getting in and out is easy, with sliding doors standard on both sides.

Dodge Caravan is the only minivan to have been named a Consumers Digest "Best Buy" ten years in a row.*

Seven can play in this Sport.

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Seven can play in this Sport.

Caravan Sport's standard rear bench seats have wheels that pop down like landing gear. So configuring seating is an exercise in convenience ...not an exercise in exercise.

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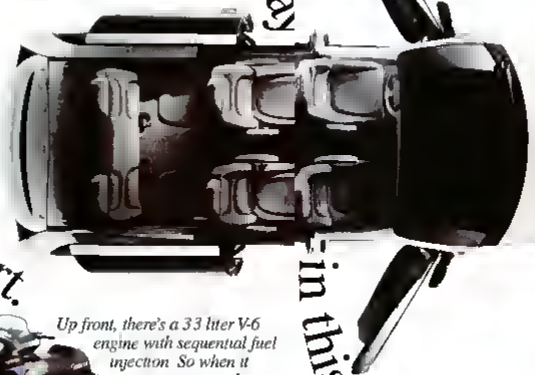

Seven can play in this Sport.

Up front, there's a 3.3 liter V-6 engine with sequential fuel injection. So when it comes to towing, this Caravan's a very good Sport, indeed.

Seven can play in this Sport.

Caravan Sport's sliding doors have a "positive hold" feature, designed to hold them open even on the steepest of hills.

Seven can play in this Sport.

Caravan Sport's remarkably tight turning circle enhances maneuverability. Sixteen-inch wheels and tires also contribute to a car-like feel.

Seven can play in this Sport.

Standard anti-lock brakes give you extra control on slick surfaces.

Caravan Sport's available remote keyless entry works up to 23 feet away. And it includes a personal alarm system that can also be activated by remote control.

Seven can play in this Sport.

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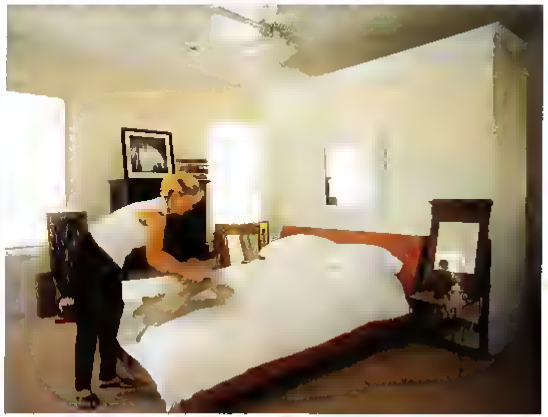
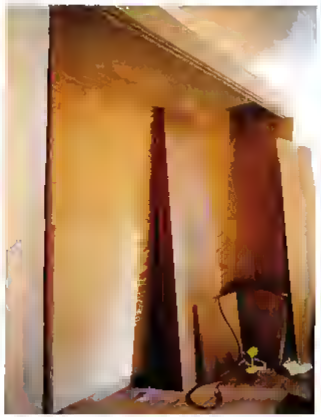
(continued from page 83) closet with cubbies for up to 400 bottles. The floor is padded to protect its contents from the adjacent laundry room's vibrations.

Across the hall is the couple's cozy new master suite. The "continental bath"—as Helen calls it—is big and bright, with a two-person shower and a bidet. Separating the main bedroom from the bathroom is a dramatic freestanding architectural structure that plays three roles: a room divider shielding the open bathroom door, a closet accessible via sliding doors on one side, and a backdrop for the bed's headboard on the other. The unit stops a foot short of the ceiling, so that the eye passes over it to the room's crown molding. In retrospect, Michael says he would have made it 6 inches lower, liberating the eye to rove even more. But the partition succeeds on a practical level without detracting from the house's period charm.

Preserving an old house is expensive—especially in Key West, where things move slowly and most materials have to be imported from the mainland. Before they've finished, Michael and Helen will have spent $100,000 more than the $150,000 they'd budgeted for the job. It might have been cheaper to simply "update" the house, but when you live on this island, Michael says, "you fall in love with the idea of the noble ruin." The hard part—at which he and Helen have remarkably succeeded—is retaining the nobility, honoring the ruin, and turning the old house into a home. ■

LEFT: Helen folds a sweater in the master bedroom, for which Michael designed a partition to create privacy for the bathroom and dressing area. The unit stops well short of the ceiling to enhance openness and airflow. RIGHT: Components for the closet—as well as for the queen-size bed—were manufactured in Italy of cherry veneered medium density fiberboard, shipped across the Atlantic, and assembled on site.

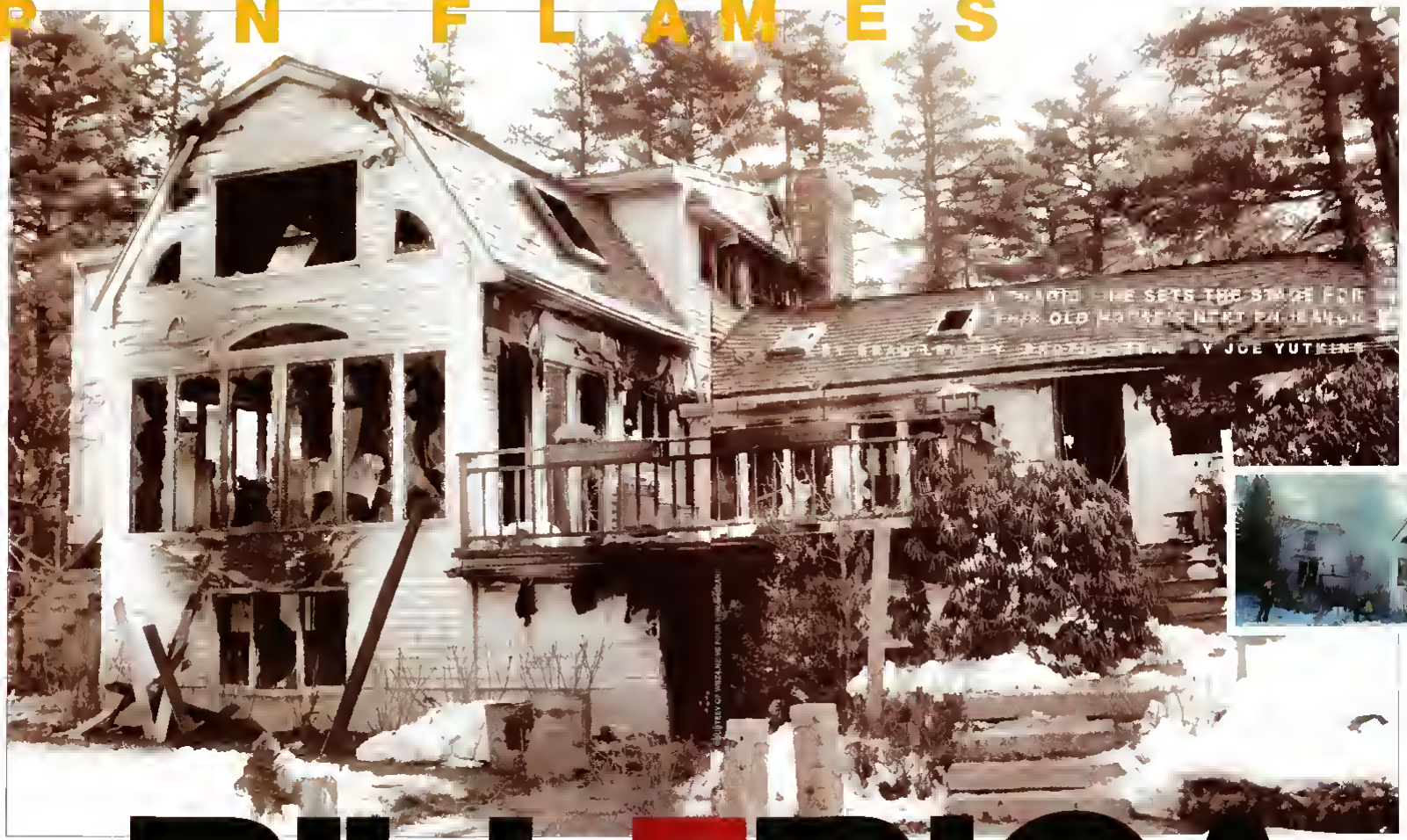




doors save space and all the bedroom closet's storage compartments, glass-fronted for shoes.

"Building a closet [illegible] would have made the room smaller. Instead, we have an armoire-divider-headboard in one."
—MICHAEL MILL[illegible]

U P I N F L A M E S



Dick Silva's house stood a windowless, gutted shell after a fire destroyed nearly all his family's belongings. INSET: *Local firefighters struggled for hours to bring the blaze under control.*

BILLERICA

FALL TV PROJECT

"Your house is on fire," John Silva said

Dick Silva, coated with sawdust as he worked a remodeling job in Lexington, Massachusetts, felt his stomach knot. It was 11:15 a.m. on Tuesday, March 9, and his brother's voice on the cell phone lacked any trace of its usual joviality. "John's a big kidder, but I knew he wouldn't kid about something like that," Dick recalls.

So Dick—a skilled carpenter who, along with his brothers John and Tom and his nephew Charlie, has helped on a half-dozen *This Old House* projects—sprinted to his truck. After 20 tense minutes he reached his home in Billerica, 20 miles north of Boston. "There were firemen all over the place," he says, shaking his head. "Flames were shooting out of the windows."

Seven fire trucks from three towns spent the next five hours pouring water on the 70 year old four-bedroom Cape. As Dick watched helplessly, friends and family, including Tom and John, cried, hugged, and shivered in the late-winter chill. It wasn't until 4:30 p.m. that the last embers were snuffed out.

Fortunately, no one was injured, aside from Penny, the Silvas' 7 year-old shar pei. Before she escaped via the dog door, the fire singed her fur and filled her lungs with smoke. But the house where Dick and his wife, Sandra, had lived for 32 years and raised their three daughters was a total loss, devastated from cellar to attic.

"That night, we literally had just the clothes on our backs," says Sandra. "We got into the car in a daze. We didn't even know where we were going. We found a motel that would take us and the dog. It felt unreal not to be in our own house."

In the following morning's light, the blackened structure resembled a missile target. Half of the back roof was gone, all the windows were smashed, and the vinyl siding hung in melted strips from the walls. Inside, part of the second floor had collapsed onto the first. Scattered amid the wreckage were the remains of a ceramic carousel horse and some miniature cars fused into briquette-shaped lumps, poignant reminders of a house once stuffed with collections of antique train sets, clocks, toys, and tools.

That same day, sifting through the damp debris in the basement, Billerica Fire Department investigator Al Melaragni concluded that the fire began "in the vicinity of the heating system," but he couldn't pin down the precise cause. He figured the blaze probably burned for more than an hour before being noticed. *T.O.H.* director Russ Morash says, "The problem is that everyone in this neighborhood works, so there was nobody to hear the smoke detectors or notice anything amiss." Ultimately, a passing motorist, concerned about the cloud of smoke pouring from the chimney, called the fire department.

Luckily, the home and its contents were insured at replacement value. Dick and Sandra hired a public adjuster to tally their losses and represent their interests to the insurance company; they expect to receive full compensation. "It's an exhausting process, but necessary," says Dick. In the cellar workshop alone, "I figure I had $36,000 in tools." (See "Insuring Against the Worst," p. 92.)

The *T.O.H.* television crew immediately offered its support. Morash was in Key West, Florida, wrapping up the final episodes of the winter project, when he got the news. "Within 10 minutes of hearing about it, I knew making a new home for the Silvas would be the *This Old House* fall TV project," says Morash. "Dick and all the Silva brothers have done so much for us over the years," adds show host Steve Thomas. "We just had to return the favor."

Dick and Sandra quickly assented to the *T.O.H.* proposal, since they had already decided they would rebuild on the same two acre parcel. "All of our friends are here. Our life is here," says Sandra, picking through a box of charred and curled photos of her girls' prom dates and Halloween parties. "When it snows, and Dick says he's going out to plow the driveway, I know he'll be gone for three hours, because he plows every driveway on the street. We can't imagine being somewhere else." As if to underscore the Silvas' connection to the area, a constant stream of friends and neighbors helped them in the days after the fire, providing clothes, furnishings, and food. And within a week, a 70-foot-long double-wide trailer appeared on their driveway. The Silvas rented it so they can stay on the property while their new residence is being built.

> "If anyone I know ever has a fire, I tell you, I will be the first person there to help out."
> -SANDRA SILVA

For five weeks, the house stood forlorn, cordoned off with yellow tape, as fire and insurance investigators picked through the rubble. Sandra followed them, occasionally uncovering buried mementos: a cherished photograph of her mother, miraculously unharmed within its melted plastic frame, and one intact survivor from a collection of figurines—a tiny ceramic firefighter.

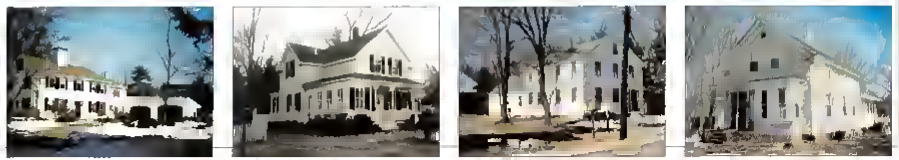
On April 16, a bucket loader toppled the burned-out hulk, pushing and crushing it into four 100-cubic yard Dumpsters. Dick watched, his face an impassive mask. "You try to be light about it, but it gets to you," he said. Known as the quietest of the Silva brothers, he struggled to express his feelings as he began, at age 56, a new chapter in his life.

"This is hard," he said, wiping his eyes as the loader rumbled and crunched. "But once it's completely gone and we can start building, I'll feel a lot better." ■

TOP: *Penny, the family shar-pei and the only one at home when the fire started, exited through a dog door. For days afterward, says Dick, "when she coughed, it smelled like smoke."* BELOW: *Now living in a trailer parked on their property, the Silva family—from left, Danielle, Janneen, Sandra, and Dick—pore over the plans for their new residence.*

HOUSE FOR A CARPENTER

A few days after the fire, Dick and Sandra Silva huddled in their trailer with architect Chris Dallmus to begin discussing plans for their new home. In this unlikely setting, it quickly became clear to Dallmus—whose firm, Design Associates Inc., has contributed to many *T.O.H.* projects—just how much the Silvas had loved their old house, with its oversized kitchen and cheery, skylit rooms. All they really wanted, he says, was more space for clothes, a sit-down breakfast area, and a little more distance from a nearby house. After taking a quick tour of the neighborhood, with its modest Capes and ranches, Dallmus concluded that a Colonial or saltbox would be too massive. So he sketched what he terms a "village Victorian," above—a two-story structure with steeply pitched roofs sheltering upstairs bedrooms similar to a couple of houses in Billerica's town center, below. "The design will be elegant without being pretentious," says Dallmus. While still a work in progress, the plan has two other goals, says show producer Bruce Irving. "It should look like it was built over the years rather than all at once. And we'd like to see dormers, porches, bay windows, and decorative brackets—all the things a carpenter would have added to a house." Two weeks after the fire, Dallmus's latest proposal had Dick smiling. "Even though it will look very different from our old house, we think it's going to be great."



ILLUSTRATION/PHOTOS: ROBYN COURTESY OF CHRIS DALLMUS AND DESIGN ASSOCIATES INC.

INSURING AGAINST THE WORST

Losing all or part of a home to fire is a distressingly common calamity in this country: In 1997, 406,500 residential fires caused $4.5 billion in damage. But when the insurance payout is inadequate—or nonexistent—trauma can spiral into tragedy. According to Jeanne Salvatore of the Insurance Information Institute, the best protection is guaranteed-replacement-cost insurance, which will pay for rebuilding and refurnishing a house, regardless of depreciation. A claimant with this coverage can replace a ruined 15-year-old sofa with a brand new equivalent. (Sorry, you can't get leather if the original was velour.) If the sofa were covered by an actual-cash-value policy, the insurer would subtract depreciation from the replacement cost.

Still, even the best coverage won't help without a complete account of losses. Dick and Sandra Silva got lucky—in a bureau drawer they found a damp but playable videotape in which Dick conducted a tour of the house for an out-of-town friend. "That video has been a huge help," says Dick. "Once we rebuild, I'll make one just for insurance purposes. I'll store copies in my safety deposit box, and encourage my relatives to do the same."

"A taped document of the contents of your home is a great idea," agrees Salvatore. "Walk through the whole house, describing what you see. Be sure to open drawers and narrate what's there onto the tape. 'This is a black Armani suit, here are 20 white T-shirts from the Gap,' that kind of thing." Photographs will also work. These can be supplemented by completing a home-contents inventory form, available from the Institute's Web site: www.iii.org.

Home owners displaced by fire can also recoup normal living expenses. Most policies cover food and housing costs, telephone and utility installation in a temporary residence, extra transportation costs to work or school, and relocation and storage expenses for furniture. Insurance companies will usually advance the money for such expenses, but be sure to keep receipts to support your claims.

A claims adjuster determines just how much money a policy will pay out. Most insurers provide adjusters for no charge, but they have little incentive to be generous. That's why many claimants, including the Silvas, hire a public adjuster, who gets a percentage of the claim. But beware the fire-truck chaser who knocks on your door before the smoke clears. A call to the state insurance department can confirm whether an adjuster is licensed or under investigation. And, Salvatore says, "Never give any adjuster cash up front."

SENTRIES AND COMMON SENSE

Smoke detectors reduce the chance of death in a residential fire by as much as 50 percent—as long as they're working. Batteries must be replaced annually, or when the alarm "chirps"; detectors themselves should be replaced after 10 years. Most state mandate these devices on every level of the house, including the basement, placed either on the ceiling or on a wall within 6 inches of the ceiling.

Dick Silva's house had five detectors, but no one was home to hear them. Monitored smoke detectors solve that problem; when an alarm is triggered, a round-the-clock monitoring service calls the fire department. Installation is about $50-75 per unit, with a monthly fee of $26. In many states, such as Florida and California, municipalities mandate residential sprinkler systems. They cost about $1 per square foot on new construction and twice that for retrofit jobs, but lowered insurance premiums can help defray the cost.

Beyond that, keeping a home fire-safe is largely a matter of common sense. Plan and rehearse house evacuation. Mount fire extinguishers in kitchens, check their pressure monthly, and make sure all adults in the house know how to use them. Indoors, keep anything combustible away from the furnace and stove, and have a chimney sweep inspect all flues at least once a year. Outside, trim back any tree branches within 10 feet of the chimney, and any brush within 100 feet of the house. Finally, always put gasoline in safety cans with flame arresters and pressure-relief valves, and store the cans outside the house.

FACTS ON FIRE

Cooking is the leading cause of home fires in the U.S., more often from human error than from mechanical failure. Most fire deaths are caused by careless smoking.

Twenty-nine percent of residential fires begin in the kitchen. The percentages for other areas: bedroom, 13; living room, 7; chimney, 5; laundry area, 4.

Men die or are injured in fires twice as often as women.

The risk of death from fire among seniors and children under five is approximately double that of the rest of the population.

Heating equipment is the second leading cause of residential fires, and arson is the second leading cause of fire deaths.

The U.S. has one of the highest death rates due to fire in the industrialized world—19.5 per million, or on average of 4,500 annually from 1993 to 1997. The South and Northeast have the highest death rate per capita (17.5 per million). In 1995, a resident of Mississippi was nine times more likely to die in a fire than was a resident of California.

Approximately 90 percent of U.S. homes have at least one smoke alarm.

An estimated 50 percent of residential fire fatalities occur in homes with no smoke alarms.

MANUFACTURERS | PRICES | SOURCES | CONTACTS – PAGE 133

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a room that **speaks volumes**

IN A SUPERBLY CRAFTED ADDITION, A PLACE TO SIT BY THE FIRE, PICK UP A BOOK, AND THROW A BIG PARTY

Lisa Ekus's 200-year-old house in Hatfield, Massachusetts, contains more than a dozen spacious rooms, but from the moment she moved in 16 years ago she knew not one of them was large enough to hold her burgeoning collection of books. "I've loved books all my life, and I had boxes, and boxes, and *boxes* of them," she says. There were more than 5,000 volumes in all, enough to stock a small public library, and so Ekus, a public relations specialist who works with chefs and food writers, built a library of her own. The result, which was three years in the making, is a two-story, cherry-trimmed masterpiece with a high, coffered ceiling, a wraparound balcony that can be reached by a spiral

WRITTEN BY CURTIS RIST PRODUCED BY DONNA PAUL
PHOTOGRAPHS BY ANDRE BARANOWSKI

staircase, and no fewer than five window seats. But the dominant features in the 20-by-40-foot room are tall bookcases fitted with a quarter mile of shelves, which carry everything from Julia Child's classic *Mastering the Art of French Cooking* to such forgotten gems such *101 Ways to Prepare Macaroni*. Upstairs, the shelves lining the balcony walls are filled with 19th-century American literature, contemporary fiction, and modern poetry.

Bookish as it is, this isn't some stuffy library where people walk around saying "Shush!" It's a living room—in the truest sense of term, one complete with sofas and chairs arranged in front of a fireplace, a dining table, a wet bar, and a stereo system. "Books and entertaining are my passions, and this space had to unite them," she says. Her dream was of a warm, inviting space where people would want to gather and spend time. She also needed a place to do research for the business she runs from the renovated barn next to the house and, not the least of her interests, she wanted the room to be elegant and showy. In fact, before construction had even begun, she'd already bought three large chandeliers—elegant creations in bronze and white glass, decorated with griffins. At once whimsical and serious, the fixtures embody the look she was after.

Dynamic duo. Between them, owner Lisa Ekus and carpenter Henry Walas developed everything from the overall design to the littlest details. Below, with its soapstone sink and onion-dotted cabinet, refrigerator and icemaker that Ekus serves big parties out of, is all snacks.

The most remarkable thing about the room is that Ekus designed most of it herself. Rather than calling in an architect, she relied on her long-time carpenter, Henry Walas of nearby Belchertown, to help her figure out the details during construction. She even acted as her own general contractor. "Since I didn't know what the design conventions were for a space like this, I felt like I could do whatever I wanted," she says.

Ever since Ekus moved in, the two-story house—built on the edge of a tobacco field more than two centuries ago and expanded several times—has been a plan-it-yourself project. From the moment she laid eyes on it, she fell in love, she says, "with its doorknobs, and its hinges, and the way it flowed openly from room to room," which is unusual for such an old house. Its condition, however, held far less appeal. "The whole place was beaten down and old—not old and charming, but old and dirty." She began an ambitious schedule of renovating one room a year, and found in Walas a patient craftsman. "I can articulate what I want, and he executes it brilliantly," says Ekus. It's been that way since 1987, when Ekus and Walas started collaborating. "He's really like family at this point."

Over the years, Walas has worked on nearly every room in the house. Upstairs, he tore out the 1960s dropped ceilings to reveal a grid of chestnut beams. In some of the bedrooms, he tipped up old maple flooring to expose 12-inch-wide pine planks and replaced damaged pieces with wood salvaged from old barns. Then he headed to the kitchen. "When a whole bank of dented metal cabinets suddenly fell off the wall, we knew it was time to do something," says Ekus. Not that Walas was a kitchen expert. "I'd never done one from scratch

Along with many thousands of books, the 900-square-foot room contains cozy sitting areas. Right: Walas used ornate pegboard to display a beautiful details, such as the connection between a cherry-capped post and the 3-foot-wide balcony.

liked that," she says. "It meant he didn't have any preconceived notions of what a kitchen should be." The result was a beautiful marriage of craftsmanship and ingenuity. Cherry cabinets and cupboards line the walls, some of them concealing more than their apparent function. Pull out chopping blocks disappear under countertops, a bookcase swings open to a storage space for infrequently used baking pans, and an apparently unremarkable spice rack slides out to reveal shelves filled with hundreds of little jars.

The kitchen was ambitious, but the living room/library represented Ekus's and Walas's biggest challenge. Their first decision, however, was easy: figuring out where to put it. All of the house's previous extensions left it with just one side that could grow some more: the front, where the new room would replace a ramshackle, glassed-in porch Ekus had never liked. She also wanted the new facade to be modeled on a 17th-century saltbox she'd seen in nearby Deerfield. So Ekus called Walas, and when they met at the house, he pulled out a ruler and sketched the outline of the addition on blue-lined graph paper with one of the pencils he usually tucks behind his ear. "Believe it or not, that was the extent of the planning," she says.

Walas took the crude designs to a structural engineer, who helped him sort out how to tie in the new rafters to the existing roof framing and then secured a building permit. Work began in

A DOORWAY THAT ISN'T

Newcomers walking up to Lisa Ekus's house will be in for a surprise: The elaborately trimmed doors out front cleverly look like the house's main entrance, but they've never swung open and never will. These doors—like the ceiling that surrounds them—are nailed to the sheathing, which is exactly what Ekus wanted.

"This is a library, not a mudroom," she says. But because of where the addition was being built, she felt it needed at least the illusion of a doorway—an architectural fib bolstered by granite steps and a flagstone path leading up to it—to create the facade of a proper Colonial saltbox. After carpenter Henry Walas built and installed the doors, he added a week's worth of fanciful trim work over the top. Using a router, he shaped a piece of pine to make it look like a heavy terne opened to the middle page. "There weren't exactly any models to go on," he says of the unusual pediment. "I had to figure it out for myself."

While the doorway looks quite real and inviting, most visitors head for the side entrance nearest the driveway. "Maybe twice a year, I'll find a FedEx package out front," says Ekus. "This is New England, remember—nobody goes in through the front door."

the winter of 1995, when Walas poured the foundation. The following year, he framed and closed in the shell. "We had to go slowly because it took me a while to pull the money together," says Ekus. But even the raw, empty room had its uses. One night, her daughter Sally, now 14, hosted a dance for several friends, complete with a pulsing strobe light suspended from the ceiling. And for Halloween, Ekus set up a darkened maze that led to the center of the room, where she staged a spooky party for Sally, her younger daughter Amelia, 10, and some neighborhood pals. During a mock seance, someone popped through a hole in the unfinished floor and gave them all a scare.

The pace picked up in 1997. For nine months, Walas and his helper, Brian Plummer, crafted the cherry woodwork, beginning with the false coffered beams that covered the air-conditioning ducts. He made templates for certain repeat elements—such as the posts that attach the balcony to the rafters—then headed back to his shop to produce them in quantity, often disappearing for a month. "The whole room happened in sections," says Ekus. "It would look like nothing was happening, then suddenly a big chunk would be done." While Walas did the woodwork, Ekus attended to other details—such as boning up on the radiant-floor heating system that would warm both the main and balcony floors, and looking into designs for the staircase that would link the two levels.

At first she wanted a grand cherry staircase that would land near the fireplace, but realized it would overwhelm the sitting area. Then she got a good idea from a friend, interior and kitchen designer Deborah Krasner of Putney, Vermont, who suggested putting a space-efficient spiral staircase at the other end of the room where it wouldn't interfere with the sofas and chairs. Perfect, thought Ekus, who ordered one in—what else?—solid cherry from a stairbuilder in Maine.

The one thing she turned over to an expert was the lighting. "I was lost there," says Ekus. She thought the chandeliers would suffice, but Krasner convinced her otherwise. "Most of the rooms in Lisa's house are seriously underlit, and I was afraid this was going to be another one," says Krasner, who drew up a plan to put in 50 recessed lights in the ceiling, under the balcony, and over the window seats. The chandeliers, as it turns out, provide little more than accent lighting.

On New Year's Day 1998, Ekus threw a party to celebrate the room's completion. She invited Walas, all the subcontractors, and some curious neighbors, and prepared a massive feast. Since then, the addition has become a room for all occasions, both business and pleasure, just as Ekus always wanted. "I practically live in here in the winter," she says. And so do her daughters, who often invite their friends to stay overnight and lay their sleeping bags on the heated floors.

Having closed the book on the library, Ekus is once again looking at other rooms that need fixing. She could start any one of several projects, but what really needs attention is the main entry with its drafty, inappropriate jalousie windows and plywood ceiling. "I just haven't decided what to do yet," she says, looking around. Then she glances over at her carpenter standing nearby, pencil behind his ear. "Henry," she says, "we really should talk..." ■

LEFT: The old farmhouse, shown in a photograph from the 1930s, had fallen on hard times by the time Ekus bought it in 1983. RIGHT: To accommodate the 20-foot-deep addition, the front roof had to be kicked up. Ekus modeled the library's front facade on that of a 17th century saltbox in nearby Deerfield, Massachusetts.

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A flight of boulders lends drama to a yard near Seattle and provides access to a cabin used for entertaining and garden tool storage

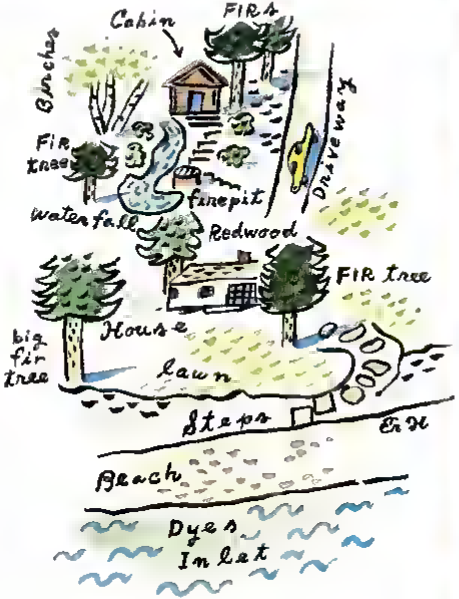
Stepping STONES

Natural rock staircases solve the challenge of tricky slopes

BY JEANNE KUTLER. PHOTOGRAPHS BY PAUL SANDERS.

BY ANY MEASURE, KACEY DEWEY AND DARRELL UPTEGRAFT Jr own a spectacular sliver of Washington State. A 150 year-old redwood and century-old Douglas firs tower above the property on a bluff that overlooks Dyes Inlet, a tranquil bay off Puget Sound. Loons glide past daily. Eagles swoop toward their nests. And in certain seasons, killer whales gather to feast on salmon.

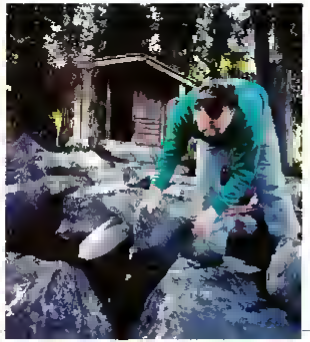
But there was a time when all was not perfect in this paradise. A tangle of blackberry vines sprawled across much of the front yard. To the rear of the house, a steep bank cut the couple off from their beach, forcing them to walk through a neighbor's property to reach their dinghy. The lot needed drama in front and a pretty but practical design for the back. While visiting Seattle's Northwest Flower and Garden Show, Dewey and Uptegraft spotted an exhibit that presented the perfect landscaping scenario: an idyllic mountaintop, complete with granite boulders, wispy conifers, and a stream cascading into a pool. Crowning the display was a quaint trapper's cabin and the solution most relevant to their situation—a path formed with chunks of stone.



Dewey's first thought was that the cabin would make an ideal garden shed and imbue her flat front yard with character. She struck a deal with the exhibit's builder, Robin Rodgers, to buy the structure for $2,500. But the cabin's quirky two-story design required a sloped setting to give exterior access to both floors. To create the incline, Dewey and Uptegraft splurged on constructing a 14 foot hill, which necessitated the installation of stone steps. Since the landscaping crew would already be on site, they thought, what better time to resolve the issue of beach access? They added another set of rock stairs to the plan.

Wanting the look of a natural solid rock outcropping, the couple chose thick slabs for the steps leading up to the cabin. Although Rodgers had used weathered granite in his exhibit, Upegraft and Dewey picked quarried basalt, which was about half the price. They economized further by using rocks at only the head of the beach stairs and constructing the rest of the run out of wood anchored to two concrete pads. The cost: $45,000, which included plumbing for an in-ground sprinkler system, small pond, and waterfall.

At 9 a.m. on a sparkling spring day, Rodgers climbed up into the seat of his John Deere Heavylift backhoe, twiddled with the control sticks, and set out to build the front staircase. After putting in a 1½ ton block of basalt at the foot, he had only to insert the rest of the stones into the



FAR LEFT: *The backhoe does the heavy lifting. To keep the step from tipping, James E. Knode, left, and Ernie Harrell then shovel in dirt underneath it, using sandy loam because it packs well.*

Most natural outcroppings are composed of a single rock that fractured over the centuries into numerous pieces. To mimic the look, landscaper Robin Rodgers places boulders around the hill and stuffs gaps with smaller fragments.

ILLUSTRATION, ERIC HANSON

A waterfall spills over the rocks alongside the path, recirculating through a pool lined with polypropylene. With the flip of a switch, the home owners can drain the pond whenever it needs cleaning.

By 9:20 a.m., the first run was complete. "Got that section?" Rodgers hollered.

The old beach steps consisted of thin concrete pavers so wobbly that home owner Darrell Uptegraft, right, had to grab at bushes to get up the bank.

Although sold as a "one-man" stone, a single piece often requires team effort to move. Isaac Treibel dumps out a chunk of basalt while Wally Zweig guides it to a position where he can inspect it.

Zweig builds a retaining wall for the beach stairs, following the route on the lawn that Robin Rodgers, rear, mapped out earlier with orange spray paint.

260-cubic yard dirt mound his crew had dumped in the yard. Using a claw attachment like chopsticks, Rodgers lifted a slab and set it down just above the first step. The new piece jiggled when landscape architect James E. Knode stomped on it, so Rodgers maneuvered the claw to push down on the front edge while Knode and foreman Ernie Harrell tamped dirt into the space behind with shovels. Knode then signaled Rodgers to back up toward the rock pile, and picked out the next piece. Thus the staircase ascended, step by step. By 9:20 a.m., the first run was complete. "Got the coffee on?" Rodgers hollered.

Knode prefers to put no more than four or five steps in a stretch, followed by a landing at least 4 feet square. This gives climbers a place to catch their breath. Once the first landing was installed, he discovered that it offered a peek of the bay, so he and Rodgers decided to expand the area and made a note to later add a rock-lined firepit. But that could wait until they were finished with the backhoe (which was due over at another work site). Rodgers clambered aboard and hoisted the final steps into position. By 10:30, the cabin staircase was set.

Rodgers's crew then began building the beach steps by pounding iron bars into the bluff and stirring up 75 bags of concrete mix. Constructing the wood staircase then took several days. When it was ready, four stoneworkers spent a morning laying five stone steps with gravel treads to link the wooden run with the lawn. They strained to control their rock-filled wheelbarrows. Although the stones weighed more than 100 pounds apiece, they were smaller than ideal, so the crew supported them with a stone retaining wall that was angled into the bank and flared at the foot. Instead of filling in behind each stone with sandy loam, they placed the pieces in a base of crushed gravel and sand. To ensure that these petite pieces wouldn't come loose with erosion, they used a motorized tamper, which made bystanders' toes vibrate as it packed down the material.

Building the rear stairs was a complex process that involved trial and error—each riser consisted of at least three rocks that needed to interlock, forming a relatively flat step. Ideal chunks have at least one wide, flat side (to create part of the tread) and another side almost at a right angle (to become the vertical part of the step). Bulges and gaps on other faces get buried.

As the crew finished, Uptegraft mowed the lawn, tidied up the flowerbeds, even cleaned the house. Then he got on the phone. An outdoor party was brewing. Within a few hours, 21 people had showed up for dinner. For the first time since moving into their 1,000-square-foot cottage, Dewey and Uptegraft had plenty of room in which to entertain. One group of guests strolled down to the beach. Others gathered in the cabin. Many just lingered on the stone steps. A breeze rustled the redwood branches. The bay glimmered in the distance. Smoke curled up from the firepit. This paradise was now perfect. ■

Because there wasn't enough room for the backhoe to lift slabs into place for the rear beach stairs, the crew had to build the steps by hand. They pieced together small stones and filled in with crushed gravel.

ROCK HARD CHOICES

When it comes to steps, the choice of which stone is critical. Sawn stone is best for uniform steps. Garden paths, however, can be uneven yet safe. "We're more conscious of our footing in a natural setting," says Puget Sound-based landscape architect James E. Knode. "You don't expect every riser to be exactly 6 or 7 inches high." Depending on the stone and the setting, he recommends steps be 14 to 18 inches deep, 5 to 7 inches high, and at least 3 feet wide. A step can comprise several stones, but a single slab is better. However, such pieces are usually too heavy to lift without a backhoe or crane. "People buy small stone because it's what they can move," says Bill Hyde, owner of the Morenakos Rock Center in Issaquah, Washington. "But if you go with a stone that's too short in the rise, it feels like you're pitter-pattering. Too short a tread and there's no place to land your feet."

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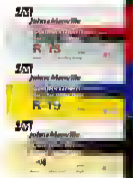

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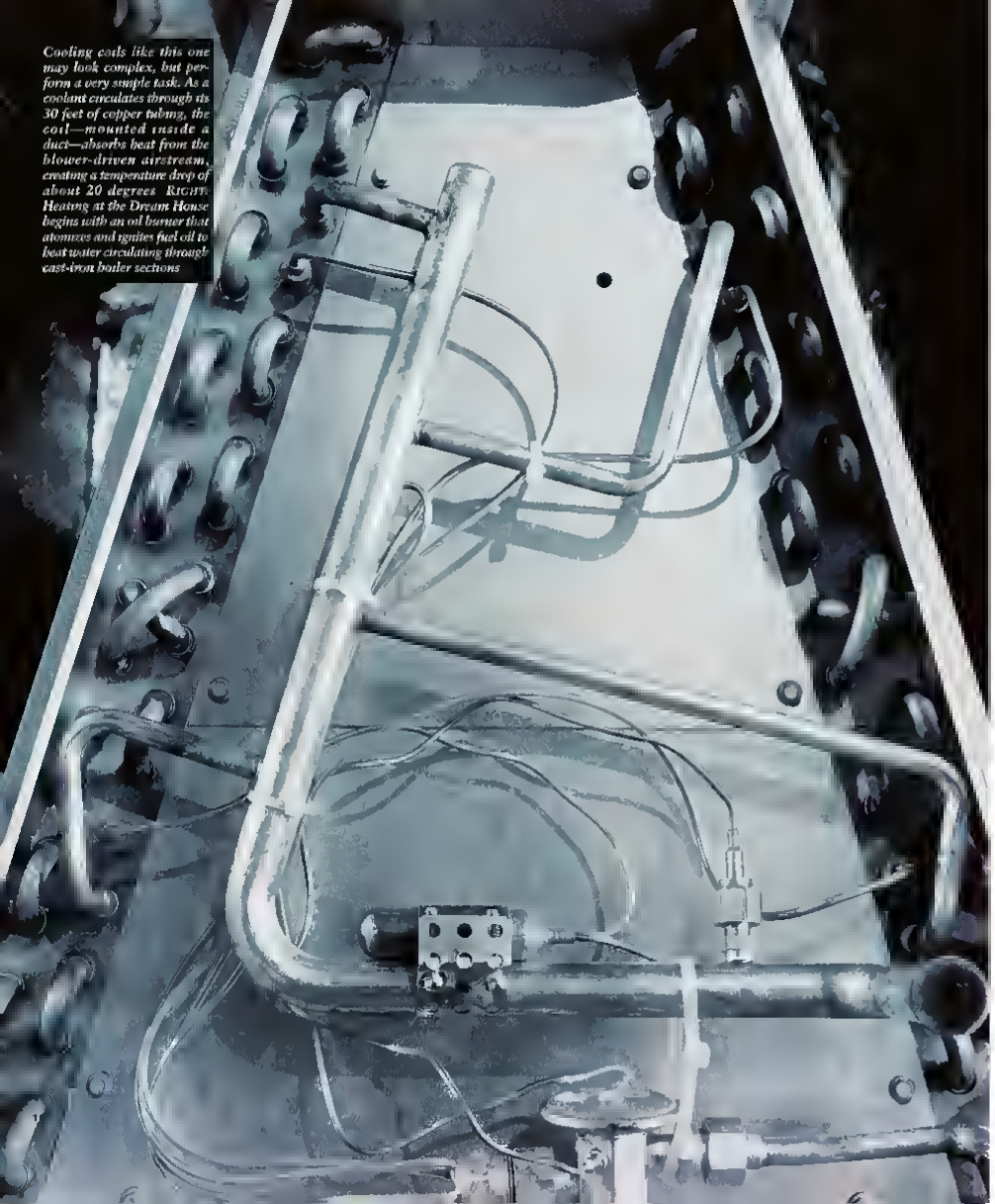


Cooling coils like this one may look complex, but perform a very simple task. As a coolant circulates through its 30 feet of copper tubing, the coil—mounted inside a duct—absorbs heat from the blower-driven airstream, creating a temperature drop of about 20 degrees. RIGHT: *Heating at the Dream House begins with an oil burner that atomizes and ignites fuel oil to heat water circulating through cast-iron boiler sections*

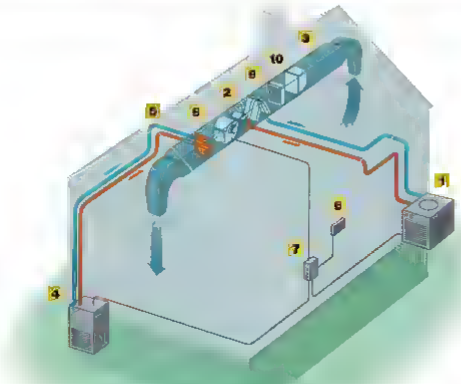
HOT STUFF WAY COOL

Boiler meets air conditioner in an efficient, state-of-the-art comfort control system

BY BRAD LEMLEY PHOTOGRAPHS BY ERIC AXENE

Though little more than half finished, the *T.O.H.* Dream House in Wilton, Connecticut, already charms visitors with its classic windows, playful octagonal tower, and riot of dormers. But at this stage of construction, owner Walter Cromwell leaves the oohing and aahing to others. As the house's builder, he's focused on the fat less attractive matters of ducts, pipes, and wires that snake up from the basement and through upstairs walls and ceilings. "It doesn't matter how great a house looks if it doesn't have great mechanicals," he says. "I'm putting in the same systems here that I've put in dozens of houses, and I've never had an owner complain. These are just a joy to live with."

"Mechanicals" is builder lingo for the heating, cooling, and ventilation systems that can make a house a climatic nirvana or an uncomfortable purgatory. *This Old House's* Richard Trethewey often grouses that most home owners don't know—and don't care—about the quality of their house's mechanicals until it's too late, though virtually no other aspect of a home is so crucial to their long-term satisfaction. Cromwell is a notable, and instructive, exception. As a result of years building high end houses for demanding clients, he knows how to keep them comfortable and has mandated climate-control components for his house that are every bit as impressive as its architectural flourishes.



A basic hydro-air system contains several components for cooling, heating, and maintaining good indoor air quality. Air-conditioning hardware consists of an outdoor condenser (1) and a cooling coil (2) mounted in the air handler (3). Heating starts with hot water pumped from a boiler (4) to a heating coil (5) also inside the air handler. A thermostat (6) controls both systems, sending a signal to a relay (7), which turns on the blower (8) and either the condenser or the boiler. Back in the air handler, a filter (9) collects airborne dust, and a humidifier (10) keeps the air from over-drying.

HEATING

Some 60 percent of American houses are heated with hot air that blows from a furnace through ducts. Most of the rest are warmed by hot water that flows from a boiler through pipes to baseboard or cast-iron radiators. Furnace systems dominate because they're cheaper to install and integrate more easily with central air-conditioning, but they can also generate noise, dust, and drafts, and they tend to take nearly all the humidity out of the air. Boiler-fired hot water heating is free of drafts and relatively quiet, and it doesn't depress humidity levels, but the hardware is more expensive, especially if it must be constructed alongside air-conditioning ducts. Now, however, there's a way to capitalize on the advantages of hot air and hot water while minimizing their drawbacks: hydro-air.

"It's really the system of choice in this area, particularly for larger houses," says Lee Seward, the Dream House's heating contractor. In fact, in any climate that resembles Connecticut's, with its humid summers and cold, dry winters, hydro air is worth consideration.

Seward begins a tour of the Cromwells' installation in the basement, jerking a thumb at the $7,000, German-made, 350,000 Btu boiler. "The hot water made here flows through copper pipes to four coils inside the ductwork," he says, tracing the pipes' path beneath the floor joists. "Two coils are down here in the cellar, two are in the attic." Each of those four duct sections also contains a blower—known in the trade as an air handler—that switches on in response to a thermostat's command, and blows air warmed by the coil to one of the house's heating and cooling zones: the kitchen, dining room, and family room, the entry hall,

FUZZ-FREE BLANKET

The world's finest heating and cooling hardware would be worthless in a house without an energy-efficient shell. At the Dream House, installers meticulously tucked 6-inch (R-21) fiberglass insulation into the walls and 10-inch (R-30) insulation behind the roof rafters and between the ceiling joists.

As with all insulation installations, details matter. The installers took care to persuade, but never compress, the batts into every square inch of exterior wall, and to staple continuous courses of polystyrene air-channels in each rafter bay—helping to keep the roof cold in winter and forestalling ice dams.

Installing insulation is typically an itchy ordeal, but as Rob Romano of Fairfield Insulation points out, many of the batts blanketing the Dream House are wrapped in a plastic sheath, which keeps most of the fibers from flying about. "Actually, professional installers find this material a little harder to work with, but do-it-yourselfers love it," he says.

PHOTO: JOHN GRUEN ILLUSTRATION: STEVE STANKIEWICZ

A thermostat in any one of the Dream House's four zones signals the boiler to fire up and heat water. When it's hot enough, a pump—one of four mounted on the right side—sends hot water to a heating coil in the duct system.

CUSTOMIZED COMFORT

The round, gold-toned thermostat that dots the walls in millions of houses is a virtual icon of home comfort control, but it also has a telling nickname: the martyr thermostat. On cold mornings, warming up the house requires a virtuous soul—having turned down the heat the night before—to give up a cozy bed and turn the dial to get the furnace going. But the classic controller has given way to a new generation of programmable thermostats that not only make heating and cooling systems run more efficiently, but also eliminate martyrdom. With one of these, a house will always be of the desired temperature, and no one need ever again suffer that chilly walk in the dark.

Though specific brands offer different functions, all programmable thermostats do essentially the same thing. They let you decide when a house will be heated or cooled, and automatically carry out your wishes. Some units allow four program periods per day and different schedules for each day of the week, plus a manual override. Top-of-the-line models sometimes include a thermidistat, which controls and coordinates the furnace, air conditioner, blower, and humidifier. You'll also find thermostats that can program individual zones, giving you a way to customize temperature levels by the floor or wing.

Along with their convenience, these units can also save hundreds of dollars a year in energy bills and pay back their cost in a few months. After that, the savings just keep mounting, all for punching a few buttons and letting a computer chip keep you comfortable.

living room, and den; the master bedroom suite, and the four other bedrooms and three bathrooms upstairs.

The zoning setup may seem a bit Byzantine, and it does require more hardware and controls, but it makes sense, especially for the 6,000-square-foot Dream House. Since the Cromwells wanted central air-conditioning, the house had to have ductwork—about 400 feet of it. Seward could have run hot-water pipes alongside those ducts, but such a duplicate effort would have been "just through the roof, really expensive," he says. And if he'd installed a standard hot-air system, he would have had to install as many as four furnaces. With each one constantly cycling on and off—losing heat between every warm-up and cool-down—efficiency would've suffered. Seward believes that one boiler sending its heat to the four distant coils (technically known as water-to-air heat exchangers) is the best solution, all things considered.

A major advantage of using coils is that they "don't cook all of the humidity out of the air, the way a furnace does," says Seward. "These heating coils take out maybe half the humidity." Even that loss is compensated for in this system. Fresh water, piped to a humidifier built into the return-air duct and controlled by a humidistat, keeps the entire interior from ever getting too dry.

A pair of 250-gallon tanks store fuel for the oil-fired boiler. To avoid future problems with rust-out and leakage, installers put the tanks in the basement, not in the ground.

COOLING

Western Connecticut isn't West Texas, but sticky weather does settle over these green hills during the doldrums that hit any time from June to September. The Dream House cools off in much the same way that it warms up. Blowers push air through a second set of coils inside the ductwork. The blowers and ducts are the same ones used by the heating system, but the cooling coils—positioned right next to the heating coils—are filled with freon, not water, and connected to an outdoor central air conditioner. At the Dream House, four of these outdoor units, called condensers, cool the same four zones established for the heating system. In a large house like this one, different areas heat up and cool down at different rates, and having a quartet of condensers—each of them sized for a particular zone—makes the whole system more energy-efficient.

There are instances, however, when maximizing cooling efficiency can waste money. The Dream House condensers all have a seasonal energy efficiency ratio, or SEER, of 11. Seward could have installed units rated at 15 SEER, which would have added $15,000 to the system cost. But, says Seward, in the cooler Northeast, the increased efficiency would only save about $50 a month. "You'd buy those units in Phoenix," he says, "but up here it just doesn't pay." ■

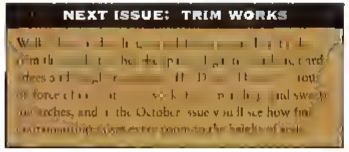
SITE SEEING

A year and a half ago, architect Robert A.M. Stern made his first Dream House sketches. He wanted the design to be grand, but not ostentatious; prominent, yet properly nestled into the site's gentle slope. Now that his plans have turned into walls, roofs, dormers, and rooms, Stern has come to the jobsite to see how the reality matches his vision. "It's everything I hoped it would be," he says on a walk-through with the owners, Walter and Julie Cromwell, and Caroline Wheeler, Walter's sister and partner in the family house-building business. "It takes in the whole hillside panorama without overwhelming it."

Going from room to room, Stern directs his perfectionist eye toward a few minor flaws ("Why, may I ask, is that grille off center?" he says, pointing to a heating register in the dining room floor). Yet for the most part, he has nothing but praise for the construction. Walking around the outside, he eyes the fieldstone chimney and pronounces it well done. "You've got a good mason, I'll tell you that," he says, reaching out to pat one of the grey stones.

For the Cromwells, it's nice to hear confirmation of what they've long felt. The home is coming together nicely. Walter and Julie spend just about every weekend roaming through the empty, quiet house to check on hundreds of details and imagine what life will be like once they move in. "We picture putting a little table here and having breakfasts outside," says Walter, standing in an alcove on the long covered porch. And, some day, they hope to put their first baby down for a nap in the sun-filled, octagonal tower just off the master bedroom. "It's easier to dream when there are no guys running table saws, no radios blaring, and no one yelling out lunch orders," says Julie, above the workday din. "That's when the place really starts to feel like home." — *Curtis Rist*

ABOVE. From left to right, Julie and Walter Cromwell, Robert A.M. Stern, and Carolyn Wheeler stand in front of the Dream House, now just a couple of months from completion.



Portfolio

PORCHES

In the early 1900s, when Florence Foy Strang was growing up in Eufaula, Alabama, porches were a way of life. On summer nights, she'd sit with her family on the portico of their Greek Revival, enjoying the breeze blowing off the Chattahoochee River. A delivery boy from the drugstore in this cotton town would bicycle over to bring her father cigars and to chat a spell. The front porch was an intimate exterior room, allowing the world in while filtering out its undesirable qualities. "We had no air conditioning, no TV, no radio," says Strang, now 91 and a local historian. "We'd sit outside in the rocking chairs, and neighbors would come up and visit. Porches were visiting places."

In Eufaula, as in so many American towns back then, folks conducted much of the business of everyday life on their porches. Airy yet cloistered, shady yet light-filled, these outdoor rooms offered a gentle transition between private and public spheres. They were places to daydream, gossip, court, nap, cool off, grow old. Humble or grand, from the unadorned posts of a French Colonial double-decker to the ornate spindles on a Queen Anne wraparound, porches were the original welcome mats. As the 1800s brought industrialization, porches became an opportunity for the growing middle class to express itself through elaborate flights of architectural fancy: Mail-order pattern books were filled with machine-made columns, brackets, and cornice details that anyone could use to gussy up their house's most neighborly attribute.

Since ancient times, the porch has also provided shelter, a comfortable lookout perch, and an escape from the smoke of indoor cooking fires. But porches have exacted a price for their comforts—they're high maintenance. "Porches are insurance policies for carpenters," says *This Old House* master carpenter Norm Abram. "With all that exposed wood, porches always need work."

That partly explains their demise during the postwar building boom, although air-conditioning and a general retreat to the backyard patio were to blame as well. Yet a nostalgia for the romance of porch life still percolates. Today, an e-mail nation regards the porch as an architectural synonym for relaxation—a way of getting away without going away. Enveloped in a perpetual state of graciousness, porch-sitters can watch the world go by while staying connected to it all.

BY JOSEPH D'AGNESE

Shingle Style

No Shingle Style house is complete without a porch—usually a long one positioned to catch the best views and breezes. In the late 1800s, particularly in New England, these houses combined playful, rambling shapes with American rusticity including columns, railings, and balustrades free of fussy turnery. Some porches were constructed of stone, and natural wood, extending the house's textured skin. Others, such as the one on this Long Island hideaway, were classical, square, and painted white to contrast with the [illegible] aesthetic.

"I have long been convinced that any of mankind's problems could be properly brought to bay on a good porch."
—JOHN BASKINS

Neoclassical

After the 1893 World's Columbian Exposition, held in Chicago, dramatic colonnades enjoyed an architectural vogue. Thanks to new methods of prefabricating molded plaster, which made possible the mass production of ornate capitals, Corinthian columns became a hallmark of Neoclassical architecture. The expansive front portico of the Holleman-Foy House, built in 1907 in Eufaula, Alabama, employs 8 such columns. The entryway is typical in that—despite its gracefully curved balcony—it serves more to impress than to shelter.

PHOTOS TOP: CINDY TREBE. BOTTOM: ROY GUMMONS

Queen Anne

With the introduction of steam-powered lathes, which spit out a dozen posts in the time it took to turn one by hand, 19th-century home owners dressed up their houses with balusters and columns in an infinite variety of patterns. The knobby-spindled frieze on the turret of the Skillman-Sands house, built in 1891 in Eufaula, Alabama, is a prime example. The rectangular porch, which widens into the six-sided gazebo-like structure, hugs the asymmetrical facade and provides a cool refuge for dining, rocking, and people-watching.

Tidewater South

This hewn-log building is believed to have been a garrison house in a western Virginia fort, most of which was burned by Indians in 1790. In 1969, after the house was moved to Syria, Virginia, and restored, the owners added the rear 32-by-10-foot porch, which sits on a stone foundation and affords a view of the Blue Ridge Mountains from two levels.

Italianate

Like many Italianates built in the mid-19th century, Kendell Manor in Eufaula, Alabama, is a multi-tiered box garnished with fluted classical columns and numerous brackets that support the roofs. *Bracketed*, in fact, became synonymous with the style. The wrap-around porch—called a piazza or loggia after the Renaissance palaces seen by wealthy Americans on the grand tour—was designed not only to keep the house cool but also to recall a glorious era before the scourge of industrialization

Conch

After a fire destroyed much of Key West, Florida, in 1886, wealthy residents took the opportunity to build grand wooden houses that defied architectural conventions by combining aspects from several styles. In the 1890s, the town's banker and grocer, Richard Peacon, built this house, which, like many other conchs, is a melange—Bahamian shutters, French Colonial balcony, and Queen Anne columns and balusters, all dominated by a six-sided tower with a double veranda. Its island charm was enough to entice Calvin Klein to pay $1 million for it in the 1980s.

PHOTOS: TOP ROY SIMMONS; BOTTOM: PASCAL BLAY-KON

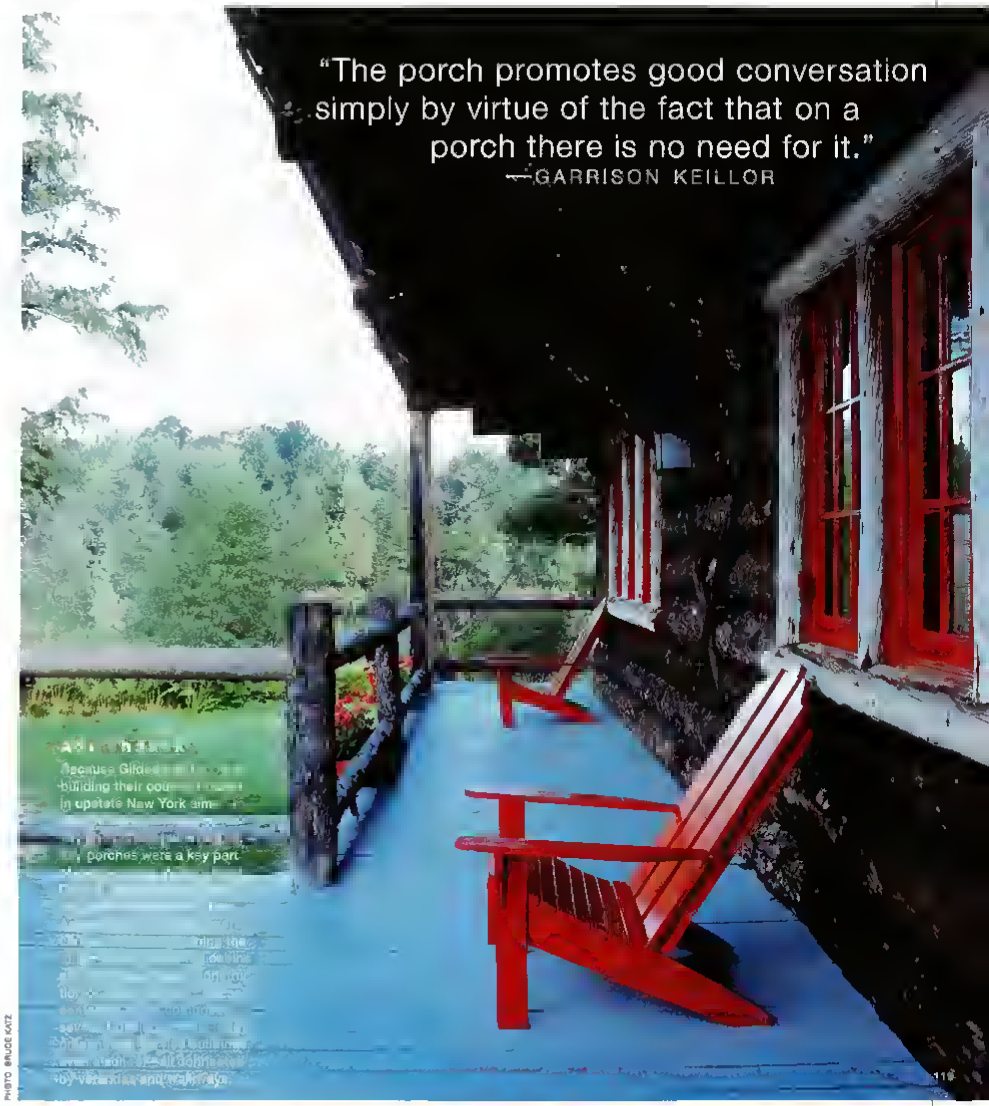

"The porch promotes good conversation simply by virtue of the fact that on a porch there is no need for it."
—GARRISON KEILLOR

PHOTO: BRUCE KATZ

The right advice can help keep small projects, well, small.

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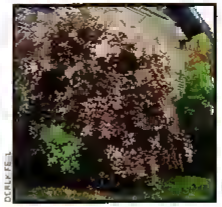
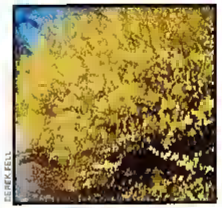
Spring



DEREK FELL

BEAUTY BUSH
Kolkwitzia amabilis
HEIGHT 6-15'
ZONES 5 to 9
Fountains of pink flowers with yellow throats appear in late spring; bark exfoliates as shrub matures

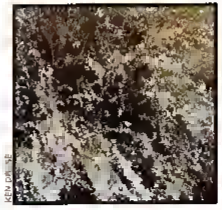


DEREK FELL

BUTTERCUP WINTER HAZEL
Corylopsis pauciflora
HEIGHT 4-9'
ZONES 6 to 9
Soft yellow flowers in early spring, handsome foliage all spring and summer

DEREK FELL

CHINESE SNOWBALL
Viburnum macrocephalum
HEIGHT 12-15'
ZONES 7 to 9
Huge balls of flowers in late spring that turn from chartreuse to white



KEN DRAKE

SPIREA
Spiraea thunbergii 'Ogon'
HEIGHT 2-3'
ZONES 3 to 9
White flowers that are among the first of the season to bloom, beautiful chartreuse foliage

JIM EVERGREEN, SNOW, FROM GRANT HEILMAN

PERSIAN LILAC
Syringa x persica
HEIGHT 6'
ZONES 5 to 8
Profusion of compact, fragrant purple flowers that bloom in late spring

J.M. STRAYER FROM GRANT HEILMAN

DEREK FELL

LETTERING BY MARTIN MAY
ILLUSTRATIONS BY GREGORY H

DEREK FELL

BARRY, FROM GRANT HEILMAN

Bloomers

Summer

BOTTLEBRUSH BUCKEYE
Aesculus parviflora
HEIGHT 8-12'
ZONES 5 to 9
Pure white flowers in summer; yellow foliage in fall

SWEETSPIRE
Itea virginica 'Henry's Garnet'
HEIGHT 3-5'
ZONES 5 to 9
White flowers in early summer; outstanding red foliage in fall

SWEET PEPPERBUSH
Clethra alnifolia 'Hummingbird'
HEIGHT 3-4'
ZONES 3 to 9
Fragrant white flowers from this mounding plant appear in midsummer

ST. JOHN'S WORT
Hypericum 'Hidcote'
HEIGHT 1½-4'
ZONES 5 to 9
Fragrant yellow flowers can last from summer to early fall

Fall

DEREK LELL

VIBURNUM
Viburnum dilatatum 'Erie'
HEIGHT 6-9'
ZONES 5 to 9
Red fruits that appear at end of summer and turn coral-pink with first frost

KEN DRUSE

FOTHERGILLA
Fothergilla major
HEIGHT 6-10'
ZONES 5 to 9
Fragrant white spring flowers; bright yellow and orange foliage in fall

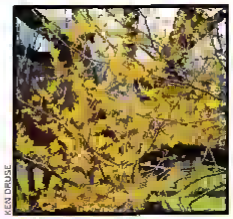
DEREK LELL

JUNEBERRY
Amelanchier arborea
HEIGHT 15-25'
ZONES 4 to 9
White flowers in early spring; vibrant fall foliage and red-streaked bark

DEREK LELL

PEEGEE HYDRANGEA
Hydrangea paniculata
HEIGHT 10-20'
ZONES 4 to 9
Large, creamy-white flower clusters in late summer that fade to bronze in autumn, and persist into winter

Winter



KEN DRUSE

CHINESE WITCH HAZEL
Hamamelis mollis
HEIGHT 10-15'
ZONES 5 to 9
First shrub to bloom, producing fragrant flowers in January, February, or March

DEREK LELL

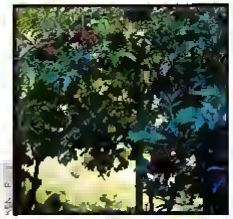
HOLLY
Ilex 'Sparkleberry'
HEIGHT 15'
ZONES 5 to 9
Deciduous holly; produces long-lasting, bright red fruits in winter on bare stems

ANN F. FRASER FROM CRAFT IDEAS

HEAVENLY BAMBOO
Nandina domestica
HEIGHT to 9'
ZONES 6 to 9
Evergreen shrub with graceful leaves turning from maroon to red in autumn, red berries persist through the winter

ANNE SPIRO/GARDEN EXPRESS

WINTERBERRY
Ilex verticillata
HEIGHT 5-15'
ZONES 5 to 9
Native holly with berries that stay on in winter; 'None' variety has large fruit, 'Chrysocarpa' berries are yellow



AMERICAN ELDER
Sambucus canadensis
HEIGHT to 12'
ZONES 4 to 9
Large clusters of white flowers from spring to summer; small berries throughout the winter

This Old House

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Shrubs for all Seasons

The golden flash of forsythia, seen from the corner of my eye, or the sweet perfume of lilacs, carried on the wind, immediately transports me back to my grandmother's country yard, where I'm once again a child dwarfed by a towering and unruly row of shrubs. They commanded my attention as I traced the progress of the seasons in their procession of blooms: yellow witch hazel blossoms, followed by blazing azaleas and lilacs, and then spirea, viburnum, and hydrangea. Color seemed to fly from one bush to the next, like sparks igniting a fire.

Yet as I plant my own yard with some of those same shrubs and look around the neighborhood for further inspiration, I don't see exuberant hedges. They've given way to standard-issue evergreens, trendier perennials, and ornamental grasses. They all look quite nice, but the classics my grandmother grew shouldn't be ignored. More distinctive than trees, longer-lasting than perennials, and more constant than annuals, flowering shrubs pack a lot of landscaping power. It takes only a few to transform a yard, whether they're used to frame a sitting area, to form a privacy hedge, or simply to stand out as a focal point in a corner of the lawn. With blooms, berries, and resplendent foliage, they can provide year-round interest in nearly every part of the country.

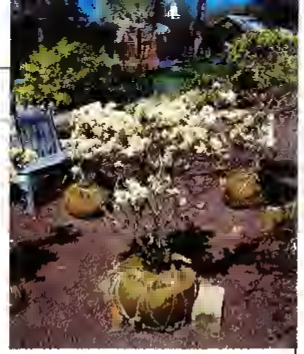
But if much of the gardening public has turned away from shrubs, plant breeders have remained squarely focused on them, creating a new generation of hardier, longer-lasting, and more fragrant and colorful varieties that may convince gardeners to put more bushes in their yards. With each advance, new shrubs offer fresh landscaping possibilities and the chance to create scenes that will long be remembered.

AZALEA
Rhododendron species
HEIGHT 10" - 6'
ZONES 4 to 8
Blooms in mid- to late spring in a range of colors including white, pink, red, orange, and purple

BY WARREN SCHULTZ PHOTOGRAPH BY MICHAEL GRIMM

Shrub Shopping

Between the dream of a yard filled with fragrant, flowering shrubs and the day they're planted comes a trip to the nursery, where you'll find row after row of specimens ranging widely in size and cost. Tall, inexpensive plants may be the most attractive, but more important than size or savings is choosing a hearty specimen. Inspect shrubs carefully to separate the ones that are in great shape from those that may be damaged or sick.



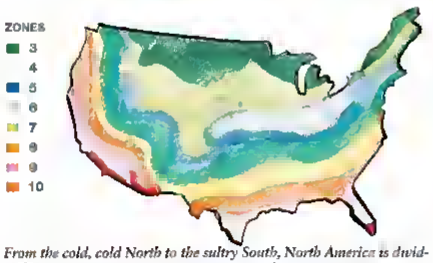
- Check the trunk and branches for nicks or cuts, which offer inroads for disease. Reject plants with masses of thin, weak branches or blackened tips. A majority of spotted, streaked, or brown-tipped leaves could be a sign of disease, nutrient imbalance, or other stress the plant might not recover from.
- When examining a potted shrub, carefully pull off the container and look for a thick mass of light-colored, fibrous roots throughout the soil. If you see more soil than roots, or if the dirt easily falls away, move on to other candidates. That bush is probably a bare-root plant recently transplanted into a container and will likely get off to a slow start; it may even require extra long-term care. With a balled-and-burlapped plant, check for tears in the fabric, an indication of possible root damage. Gently squeeze the rootball to make sure there is a firm root mass inside.

A PROPER PLANTING

Most of us think of autumn as the time to begin shutting down the garden, but early fall is also an ideal season in which to plant container-grown and balled-and-burlapped shrubs (bare-root plants are only available in spring). At that time of year, young plants don't have to face stressful extremes, such as summer's heat and drought, and can get well established before winter—provided their roots are given a proper burial. Many gardeners think the best way to plant a shrub is in a rich mixture of peat, compost, manure, and other amendments. But that sort of pampering leads to the dreaded flowerpot effect: if the planting soil is too high-powered, and the surrounding soil isn't, the roots will stay put and won't venture any further. The plant will flourish in that luxurious medium for the first year or two, but will languish after that. Better to practice a bit of tough love by digging the hole no deeper than the root-ball but two to three times as wide. Instead of amending the soil, puncture the sides and bottom of the hole with a pitchfork, to allow the roots easier entry. Here are a few more planting pointers:

- **Before putting in the shrubs, fill the hole halfway with water. If there is still water in it after two hours, find a spot with better drainage.**
- **Remove a potted shrub from its container or peel away the fabric from a balled-and-burlapped plant. If the roots are crowded and growing around each other, gently tease them apart.**
- **Place the plant in the hole, and carefully refill it with native soil. Lightly tamp the dirt, soak it with water, and add a 2-inch-deep layer of mulch, keeping it away from the trunk. Pour on a weak solution of liquid fertilizer, and water well once a week for the first month.**

KNOW YOUR ZONE



From the cold, cold North to the sultry South, North America is divided into 10 climate zones based on a region's lowest winter temperature (the coldest of them, zones 1 and 2, are above the continental U.S.). Most shrubs will thrive in the warmest zones, but in the colder ones, you have to be careful about choosing shrubs that won't perish. This is easy because they're all rated for the zones they can be planted in.

MAP ILLUSTRATION: MARTIN MAYO

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PHOTOGRAPH BY ERIC PIASECKI

This Old House

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BIRMINGHAM
WBIQ, Thu. 8:30 p.m., Sat. 1 p.m.
● WIAT, Sun. 9:30 a.m.
● WBMF, Sun. 6:30 a.m.

MONTGOMERY
WAIQ, Thu. 11 p.m., Sun. 1 p.m.

MOUNTAIN BROOK
WBIQ, Thu. 8:30 p.m., Sat. 8 p.m.

MUSCLE SHOALS
WLAY, Sat. 8 p.m. Sun. 11:30 a.m.

ALASKA

ANCHORAGE
KAFA, Mon. 8 p.m.
Thu. 11:30 p.m., Sat. 8:30 a.m.
● KIMO, Sun. 1 p.m.

FAIRBANKS
KUAC, Fri. 8 p.m., Sun. 9 a.m.
● KATN, Tues. 7 p.m.

JUNEAU
KTOO, Fri. 8 p.m. Sat. 9 a.m.
● KJUD, Sun. 4 p.m.

ARIZONA

PHOENIX
KAET, Thu. 2 p.m. and 7:30 p.m., Sat. 10 a.m. and 5 p.m.
● KNXV, Sun. 10 a.m.

TUCSON
KUAT, Sat. 11 a.m. and 6:30 p.m.
KUAT, Sun. 11 a.m. and 6:30 p.m.
● KTTU, Sat. 9 a.m.

ARKANSAS

ARKADELPHIA
KETG, Sat. 12:30 p.m.

FAYETTEVILLE
KAFT, Sat. 12:30 p.m.

JONESBORO
KTEJ, Sat. 1:30 p.m.

LITTLE ROCK
KLRT, Sat. 11:30 a.m.
● KTHV, Sun. 10:30 a.m.

MOUNTAIN VIEW
KMYM, Sat. 2:30 p.m.

CALIFORNIA

CHICO
● KHSL, Sun. 1 p.m.

FRESNO
KMJ, Wed. 7:30 p.m.
● KSEE, Sat. 10:30 a.m.

HUNTINGTON BEACH
KOCE, Sat. 4:30 p.m., Sun. 7 p.m.

LOS ANGELES
KLCS, Sat. 1:30 p.m.
● KABC, Sun. 11 a.m.

MONTEREY/SALINAS
● KION, Sat. 1:30 p.m.

PALM SPRINGS
● KPSE, Sun. 1 p.m.

REDDING
KVIE, Sat. 11:30 a.m.

SACRAMENTO
KVIE, Thu. 7 p.m.

SAN BERNARDINO
KVCR, Thu. 7 p.m.

SAN DIEGO
KPBS, Sat. 11:30 a.m.
● KFMB, Sun. 6:30 a.m.

SAN FRANCISCO
KQED, Sat. 1 p.m.
● KRON, Sun. 1 a.m.

SAN JOSE
KTEH, Sat. 5 p.m.,
Sun. 9:30 p.m.

SAN MATEO
KCSM, Tues. 6:30 p.m.
Sun. 10 a.m.

SANTA BARBARA
● KEYT, Sun. 9 a.m.

COLORADO

DURANGO
PBS, Wed. 3:30 a.m. and 1:30 p.m., Sat. 10:30 p.m., Sun. 8 p.m.

COLORADO SPRINGS
● KRDO, Sun. 1 p.m.

DENVER
PBS, Sat. 2 p.m. Sun. 1:30 p.m.
● KCNC, Sun. 8 a.m.

GRAND JUNCTION
● KJCT, Sat. 1 p.m.

PUEBLO
KTSC, Thu. 7:30 p.m.
Sat. 2:30 p.m.

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WEDY, Thu. 11:30 p.m., Fri. noon, Sat. 7 p.m., Sun. 10:30 a.m.

HARTFORD
WEDH, Thu. 11:30 p.m., Fri. noon, Sat. 7 p.m. Sun. 10:30 a.m.
● WFSB, Sat. 8:30 a.m.

NEW HAVEN
WEDY, Thu. 11:30 p.m., Fri. noon, Sat. 7 p.m., Sun. 10:30 a.m.

NORWICH
WEDN, Thu. 11:30 p.m., Fri. noon, Sat. 7 p.m. Sun. 10:30 a.m.

DISTRICT OF COLUMBIA

WETA, Sat. 9:30 a.m.
● WJLA-TV, Sun. 9:30 a.m.

FLORIDA

BOCA RATON
● WPEC, Sat. 12 p.m., 12:30 p.m., Sun. 1 p.m., Sun. 1 p.m.

DAYTONA BEACH
WEAU, Tue. 1 p.m.,
● WFTV, Sun. 10:30 a.m.

JOHNSON PARK
● WTVG, Sat. 5:00 a.m.

GAINESVILLE
WUFT, Sat. 9:30 a.m., 1:30 p.m.
● WCJB, Sat. 2 p.m.

JACKSONVILLE
● WJXT, Sat. 6:30 a.m.
WJCT, Sat. noon

MIAMI
WLRN, Sun. 10 a.m.
WPBT, Sun. 11 a.m.
● WPEC, Sat. 8:30 a.m.

ORLANDO
● WKMG, Sat. 1 a.m.
WMFE, Sat. 12 a.m. and 1 p.m. Sun. 9 a.m.

PENSACOLA
WSRE, Sat. 12:30 p.m. and 8 p.m.

SARASOTA
● WWSB, Sun. 11:30 a.m.

TALLAHASSEE
WFSU, Sat. 1:30 p.m.
● WTXL, Sat. 8 a.m.

TAMPA
WLDU, Sat. 10:30 a.m.
WUSF, Wed. 9 p.m., Sun. 5:30 p.m.
● WTVT, Sat. 8 a.m.

WEST PALM BEACH
● WPTV, Sat. 8 a.m., 12:30 p.m.

GEORGIA

ALBANY
● WCTV, Sun. 9 a.m.

ATLANTA
WETV, Thu. 11:30 p.m., Sat. 5:30 p.m., Sun. 7 p.m.
WPBA, Mon. 9 p.m., Wed. 3 p.m., Sat. 8 p.m.
● WXIA, Sat. 8 a.m. and 2:30 p.m.

CHATSWORTH
WGTE, Thu. 7:30 p.m., Sat. 5 p.m. Sun. 7 p.m.

COLUMBUS
WJAM, Thu. 8:30 p.m., Sat. 6:30 p.m. Sun. 7 p.m.

COLUMBUS
WJSP, Thu. 11:30 p.m., Sat. 8:30 p.m., Sun. 7 p.m.

DAWSON
WACS, Thu. 8:30 p.m., Sat. 6:30 p.m. Sun. 7 p.m.

MACON
● WMAZ, Sat. 9 a.m.

PELHAM
WABW, Thu. 11:30 p.m., Sat. 1:30 p.m., Sun. 5 p.m.

SAVANNAH
WVAN, Thu. 11:30 p.m., Sat. 5:30 p.m., Sun. 7 p.m.
● WTOC, Sat. 8 a.m.

WATKINSVILLE
● WGTV, Sat. 7:30 a.m.
● KPBS, Sun. 11 a.m.

HAWAII

HONOLULU
KHET, Sat. 7:30 a.m.
● KHNL, Sun. 12:30 p.m.

IDAHO

BOISE
KAID, Sun. 7:30 p.m.
● KTRV, Sun. 6:30 a.m.

COEUR D'ALENE
KCDT, Sun. 3:30 p.m.

MOSCOW
KUID, Sun. 1:30 p.m.

POCATELLO
KISU, Sun. 6:30 p.m.

TWIN FALLS
KPTV, Sun. 7:30 p.m.

ILLINOIS

CARBONDALE
WSIU, Thu. 7 p.m., Fri. 12:30 p.m., Sat. 12:30 p.m.

CHAMPAIGN/URBANA
● WAND, Fri. 11 a.m.
WILL, Thu. 7:30 p.m.
Sun. 8:30 p.m.

CHARLESTON
WEIU, Sat. 8:30 p.m.

CHICAGO
WTTW, Tue. 7:30 p.m., Thu. 11:30 p.m.
● WBBM, Sun. 11:30 a.m.

DECATUR
WCIC, Thu. 11 p.m.,
Sat. 1:30 p.m. and 2:30 p.m.

EVANSVILLE
WNIN, Sat. 12:30 p.m. and 8 p.m.
● WFIE, Sun. 8 a.m.

FORT WAYNE
WFWA, Sat. 10 a.m.
● WANE, Sun. 8 a.m.

INDIANAPOLIS
WFYI, Sat. 9 p.m., Sun. 8 p.m.
● WRTV, Sat. 9:30 a.m.
● WTHR, Sun. 8:30 a.m.

PEORIA/PEKIN
WTVP, Thu. 7 p.m., Sun. 1:30 p.m.

QUINCY
WGEM, Sat. 7:30 a.m.

ROCKFORD
● WTVO, Sat. 6:30 p.m.

SPRINGFIELD
● WICS, Sun. 7:30 a.m.

INDIANA

BLOOMINGTON
WTIU, Thu. 11 p.m.
Sat. 1:30 p.m.

EVANSVILLE
WNIN, Sat. 12:30 p.m. and 8 p.m.
● WFIE, Sun. 8 a.m.

FORT WAYNE
WFWA, Sat. 10 a.m.
● WANE, Sun. 8 a.m.

INDIANAPOLIS
WFYI, Sat. 9 p.m., Sun. 8 p.m.
● WRTV, Sat. 9:30 a.m.
● WTHR, Sun. 8:30 a.m.

PERRYVILLE
WVIN, Thu. 7 p.m., Sun. 1:30 p.m.

PURDUE
WIPB, Sun. 8 p.m.

SOUTH BEND
WNIT, Sun. 8 p.m.

TERRE HAUTE
WTHI, Sun. 8 a.m.

VINCENNES
WVUT, Sat. 12:30 p.m.

IOWA

CEDAR RAPIDS
● KWWL, Sun. 8 a.m.

COUNCIL BLUFFS
KDSM, Thu. 6:30 p.m., Sat. 1:30 p.m.

DAVENPORT
KQCT, Tue. 7 p.m.,
Sat. 1 p.m. and 8 p.m.
● WQAD, Sun. 8 a.m.

DES MOINES
KDSM, Fri. 6:30 p.m.
Sat. 1:30 p.m.
● WHO, Sun. 8 a.m.

FORT DODGE
KTIN, Fri. 6:30 p.m., Sat. 1:30 p.m.

IOWA CITY
KIIN, Fri. 6:30 p.m., Sat. 1:30 p.m.

MASON CITY
KYIN, Fri. 6:30 p.m.
Sat. 1:30 p.m.

SIOUX CITY
KTIN, Fri. 6:30 p.m.
Sat. 1:30 p.m.

WATERLOO
KWIL, Fri. 6:30 p.m.
Sat. 1:30 p.m.

KANSAS

PITTSBURG
KTMW, Thu. 7 p.m.
Sat. 2:30 p.m.

SALINA
KSAS, Thu. 7 p.m.,
Sat. 12:30 p.m.

TOPEKA
● KTKA, Sat. 8:30 a.m.
KTWU, Sat. 9:30 a.m.

WICHITA
KPTS, Sat. 10 a.m.
Sun. 10 a.m.
● KSNW, Sat. 8:30 a.m.

KENTUCKY

ASHLAND
WKAS, Sun. 1 p.m.

BOWLING GREEN
WKGB, Sun. 1 p.m.
WKLE, Tue. 1 p.m.
and 8:30 p.m.
● WBKO, Sun. 8:30 a.m.

COVINGTON
WCVN, Sat. 1 p.m.

ELIZABETHTOWN
WKZT, Sun. 1 p.m.

HAZARD
WKHA, Sun. 1 p.m.

LEXINGTON
WKLE, Sat. 1 p.m.
● WTVQ, Sat. 7 a.m.

LOUISVILLE
WKMJ, Fri. 7:30 p.m.
WKPC, Sun. 1 p.m.
● WAVE, Sat. 6:30 a.m.

MADISONVILLE
WKMA, Sun. 1 p.m.

MORGANFIELD
WKMU, Sun. 1 p.m.

MURRAY
WKSU, Sun. 1 p.m.

OWENSBORO
WKOH, Sat. 4 p.m.

ORIENTON
WKNO, Sat. 1 p.m.

PADUCAH
WKPD, Sun. 1 p.m.
● WPSD, Sun. 1 p.m.

LOUISIANA

ALEXANDRIA
● LPB, Sun. 10 a.m.

BATON ROUGE
● LPB, Sun. 10 a.m.
● WBRZ, Sun. 1 p.m.

LAFAYETTE
● LPB, Sun. 10 a.m.

LAKE CHARLES
● LPB, Sun. 10 a.m.

MONROE
● LPB, Sun. 10 a.m.

NEW ORLEANS
WYES, Sat. 9:30 a.m.
● WVUE, Sun. 8 a.m.

SHREVEPORT
KLTS, Sun. 10 a.m.
● KTBS, Sun. 11:30 a.m.

MAINE

BANGOR
WMEB, Sat. 1:30 p.m.

CARIBOU
WMEM, Sat. 1:30 p.m.

LEWISTON
WCBB, Sat. 1:30 p.m.

PORTLAND
WMEA, Sat. 1:30 p.m.
● WMTW, Sun. 8:30 a.m.
● WMEB, Sun. 8 a.m.

PRESQUE ISLE
WMEM, Sat. 1:30 p.m.

MARYLAND

ANNAPOLIS
WMPT, Sat. 9:30 p.m., Sun. 11:30 a.m.

BALTIMORE
WMAR, Sat. 4:30 p.m.
Sun. 9:30 p.m.
● WBAL, Sat. 11:30 a.m.

SALISBURY
WSPY, Sat. 4:30 p.m.
Sun. 9:30 p.m.

HAGERSTOWN
WWPB, Sat. 5:30 p.m.
Sun. 9:30 p.m.

OAKLAND
WDCP, Sat. 4:30 p.m.
Sun. 6:30 p.m.

SALISBURY
WSPY, Sat. 4:30 p.m.
Sun. 6:30 p.m.

MASSACHUSETTS

BOSTON
● WGBH, Thu. 7 p.m., Sat. 1:30 p.m.
WGBX, Sun. 9 a.m.
● WFXT, Sun. 10 a.m.

SPRINGFIELD
WGBY, Thu. 7 p.m., Sat. 3:30 p.m.

WORCESTER
WGBH, Sat. 2:30 p.m.

MICHIGAN

ALPENA
WCMH, Sat. 2:30 p.m.

BELDARE
WUCX, Tue. 12:30 p.m., Sun. 8 p.m.

CADILLAC
WTMV, Sat. 2:30 p.m.
● WWTV/WWUP, Sun. 10:30 a.m.

DETROIT
WTVS, Thu. 8:30 p.m., Fri. 1 a.m., Sat. 10 a.m.
● WDIV, Sat. 8:30 a.m.

EAST LANSING
WKAR, Thu. 8 p.m.
Sat. 1:00 p.m., Sun. 1 p.m.

FLINT
WFBH, Thu. 9:30 p.m., Sat. 1:30 p.m.
● WEYI, Sun. 10:30 a.m.

GRAND RAPIDS
WGVU, Thu. 8:30 p.m., Sat. 10 a.m.
● WZZM, Sat. 2:30 p.m.

HOUGHTON
WMQT, Sat. 1:30 p.m.

KALAMAZOO
WIYC, Thu. 8:30 p.m., Sat. 10 a.m.

LANSING
● WLNS, Sat. 8 a.m.

MARQUETTE
WCMW, Sat. 2:30 p.m.

MARQUETTE
WNMU, Sat. 1:30 p.m.

MOUNT PLEASANT
WCMU, Sat. 2:30 p.m.

UNIVERSITY CENTER
WUCM, Tue. 12:30 p.m., Sun. 1 p.m.

MINNESOTA

APPLETON
KSMN, Sat. 12:30 p.m., Thu. 8 p.m.
PBS, Sat. 12:30 p.m.,
Thu. 8 p.m.

BLUFFS
KSMN, Thu. 7 p.m.,
Sat. 12:30 p.m.

DULUTH
PAWT, Thu. 7 p.m.,
Sat. 12:30 p.m.

GRAINFIELD
KAWE, Thu. 7:30 p.m.,
Sat. 12:30 p.m.

HIBBING
KAWE, Thu. 7:30 p.m.,
Sat. 12:30 p.m.

ROCHESTER
● KAAL, Sun. 7:30 a.m.

ST. PAUL/MINNEAPOLIS
KTCA, Wed. 7:30 p.m.,
Sat. 6:30 p.m.
● KSTP, Sat. 6:30 a.m.
● KSAX, Sun. 6:30 a.m.
● KWCF, Sat. 9:30 a.m.

MISSISSIPPI

BILOXI
WMAH, Sat. 8:30 p.m.

HATTIESBURG
WHAH, Sat. 9:30 p.m.

JACKSON
WMAH, Sat. 6:30 p.m.

MERIDIAN
WTOK, Sat. 6:30 p.m.

OXFORD
WMAV, Sat. 8:30 p.m.

STARKVILLE
WMAB, Sat. 8:30 p.m.

VICKSBURG
WMAU, Sat. 8:30 p.m.

MISSOURI

COLUMBIA
● KRCG, Sun. 1 a.m.

JOPLIN
● KOAM, Sat. 5 p.m.
KOZJ, Sat. 12:30 p.m.

KANSAS CITY
KLPT, Thu. 7 p.m., Sat. 1:30 p.m.
● KMBC, Sat. 8:30 a.m.

ST. LOUIS
KETC, Wed. 12:30 p.m., Sat. 6:30 p.m.
● KTVI, Sat. 12:30 p.m.

SEDALIA
KMOS, Sat. 12:30 p.m.

SPRINGFIELD
KMTP, Sat. 1:30 p.m.
● KSPR, Sat. 8 a.m.

MONTANA

BILLINGS
● KULR/KTVQ, Sun. 9:30 a.m.

BOZEMAN
KUSM, Wed. 11:30 p.m., Sat. 8:30 a.m.

MISSOULA
KUFM, Wed. 11:30 p.m., Sat. 1:30 p.m.

NEBRASKA

ALLIANCE
NPTV, Sat. 10 a.m. and 1:30 p.m.

BARRETT
NPTV, Sat. 10 a.m. and 1:30 p.m.

HASTINGS
NPTV, Sat. 10 a.m. and 1:30 p.m.

LEXINGTON
KNPL, Sat. 10 a.m. and 1:30 p.m.

LINCOLN
NETV, Sat. 11 a.m. and 1:30 p.m.
● KHAS, Sat. 1 p.m.

MERRIMAN
NETV, Sat. 10 a.m. and 1:30 p.m.

NORFOLK
NETV, Sat. 10 a.m. and 1:30 p.m.

NORTH PLATTE
NETV, Sat. 10 a.m. and 1:30 p.m.

OMAHA
● WOWT, Fri. 1 a.m.,
Sun. 6 a.m.
NETV, Sat. 10 a.m. and 1:30 p.m.

NEVADA

LAS VEGAS
KLVX, Sun. 11 a.m. and 12:30 p.m., Sun. 7 p.m.
● KTNV, Sun. 8:30 a.m.

RENO
PNTV, Sat. 10:30 a.m.,
Sun. 1 p.m.
● KAME, Sat. 7:30 a.m.

NEW HAMPSHIRE

DURHAM
WENH, Thu. 8:30 p.m.,
Sun. 10 a.m.

KEENE
WKSW, Thu. 8:30 p.m.,
Sun. 10 a.m.

LITTLETON
WLED, Thu. 8:30 p.m.,
Sun. 10 a.m.

MANCHESTER
● WMUR, Sat. 9 a.m.

NEW JERSEY

CAMDEN
WNJS, Thu. 8 p.m., Sat. 9 p.m., Sun. 1 p.m.

MONTCLAIR
WNJN, Thu. 11 p.m., Sat. 9 p.m., Sun. 1:30 p.m.

NEW BRUNSWICK
WNJB, Thu. 1 p.m., Sat. 1 p.m. Sun. 5:30 p.m.

TRENTON
WNJT, Thu. 9 p.m., Sat. 8 p.m., Sun. 1:30 p.m.

NEW MEXICO

ALBUQUERQUE
KNME, Sun. 7 a.m. and 1 p.m.
Thu. 7 p.m.
● KOB, Sun. 8:30 a.m.

LAS CRUCES
KRWG, Sat. 11:30 a.m.

ROSWELL
KBIM, Wed. 10:30 p.m.,
Sat. 4 p.m.

NEW YORK

ALBANY
● WXXA, Fri. 10 a.m.
Sun. 11:30 a.m.

BINGHAMTON
WSKG, Sat. 11 a.m., 5 p.m.
● WBNG, Sat. 11:30 a.m.

BUFFALO
WNED, Sat. 8:30 p.m.
WNEQ, Sun. 7 p.m.
● WIVB, Sat. 11 a.m.

ELMIRA
● WENY,

LONG ISLAND
WLIW, Sat. 10:30 a.m., Sun. 1 p.m.

NEW YORK CITY
WNET, Sat. 2:30 p.m.
● WCBS, Sat. 10 a.m.

LONG ISLAND
WNET, Sat. 10:30 a.m.

PLATTSBURGH
WCFE, Sun. 1:30 p.m.

ROCHESTER
WXXI, Sat. 10:30 a.m. Sun. 5:30 p.m.
● WHEC, Sun. 9 a.m.

SYRACUSE
WCNY, Sat. 10:30 a.m.
● WSYR, Sun. 9 a.m.

UTICA
WPBS, Thu. 8 p.m., Sat. 9:30 a.m.
● WKTV, Sun. 9 a.m.

WATERTOWN
WNPI, Sat. 10:30 a.m.

NORTH CAROLINA

ASHEVILLE
WUNF, Sat. 5:30 p.m., Sun. 9 a.m.

CHAPEL HILL
WUNC, Sat. 2:30 p.m., Sun. 9 a.m.

CHARLOTTE
● WAXN, Sun. 12:30 p.m.
● WSOC, Sat. 6:30 a.m.
WTVI, Thu. 8 p.m., Sat. 1 p.m., Sun. 1 a.m.
WUNG, Sat. 4:30 p.m., Sun. 8 a.m.

CHARLOTTE
WUNG, Sat. 4:30 p.m.,
Thu. 8 p.m.

GREENSBORO
● WUNG, Sat. 4:30 p.m.

GREENVILLE
WUNG, Sat. 5:30 p.m., Sun. 11 a.m.
● WITN, Sun. 7 a.m.

JACKSONVILLE
WUNC, Sat. 5:30 p.m., Sun. 9 a.m.

LINVILLE
WUNK, Sat. 5:30 p.m., Sun. 9 a.m.

LUMBERTON
WUNG, Sat. 5:30 p.m., Sun. 9 a.m.

RALEIGH
● WTVD, Sun. 6:30 a.m.

WILMINGTON
WUNG, Sat. 5:30 p.m., Sun. 9 a.m.

WINSTON-SALEM
WUNG, Sat. 5:30 p.m., Sun. 9 a.m.

NORTH DAKOTA

BISMARCK
KBSB, Thu. 7 p.m., Sat. 6 p.m.

DICKINSON
KDSE, Thu. 7 p.m., Sat. 6 p.m.

ELLENDALE
KJKF, Thu. 7 p.m., Sat. 6 p.m.

FARGO
KFME, Thu. 7 p.m., Sat. 6 p.m.
● WDAY, Sat. 8:30 a.m.
● WDAZ, Sun. 6:30 a.m.

GRAND FORKS
KCPE, Thu. 7 p.m., Sat. 6 p.m.

MINOT
KMCY, Thu. 7 p.m., Sat. 6 p.m.

OHIO

AKRON
WEAO, Sun. 10:30 a.m.
and 5 p.m., Sat. 4 p.m.

CANTON
WEAO, Sun. 10:30 a.m.
and 5 p.m., Sat. 4 p.m.

CINCINNATI
WCET, Thu. 8 p.m.,
Sat. 7 a.m. and 8 p.m.
● WCPO, Sun. 8:30 a.m.

CLEVELAND
WVIZ, Sat. 1 p.m.,
Sun. 12:30 p.m.
● WEWS, Sun. 7 a.m.

COLUMBUS
WOSU, Thu. 8 p.m., Sat. 11:30 a.m.
● WSYX, Sun. 9:30 a.m.

DAYTON
WPTD, Thu. 8 p.m., Sat. 10:30 a.m.
● WDTN, Sat. 1:30 a.m.

OXFORD
WPTO, Mon. 7:30 p.m.,
Sun. 1:30 p.m.

PORTSMOUTH
WPBO, Thu. 8 p.m., Sat. 9:30 a.m.

TOLEDO
WGTE, Thu. 1 p.m.,
Sat. 1 p.m. Sun. 1 p.m.
● WTOL, Sat. 7 a.m.

WHEELING (WV)
● WTRF,

YOUNGSTOWN
WEAO, Sat. 10:30 a.m. and 1 p.m. Sun. 1 p.m.
● WFMJ, Sun. 10:30 a.m.

OKLAHOMA

CHEYENNE
● WWG, Sun. 9:30 a.m.
and 5:30 p.m.

GUTHRIE
KETA, Sat. 9:30 a.m. and 12:30 p.m.
● OETA, Sun. 9:30 a.m. and 12:30 p.m.

OKLAHOMA CITY
KETA, Sat. 9:30 a.m. and 12:30 p.m.
● KOCO, Sun. 9:30 a.m.

TULSA
KTLD, Sat. 9:30 a.m.
and 12:30 p.m.
● KTUL, Sun. 12:30 p.m.

OREGON

BEND
KOAB, Thu. 8 p.m.,
Sat. 1 p.m.

CORVALLIS
KOAC, Thu. 8 p.m.,
Sat. 1 p.m.

EUGENE
KLCC, Thu. 8 p.m.,
Sat. 1 p.m.
● KMTR, Sun. 9 a.m.

MEDFORD
KSYS, Thu. 8 p.m.,
Sat. 11:30 a.m.
● KDRV, Sun. 8 a.m.

PORTLAND
● KOPB, Sat. 8 a.m.

SALEM
KSKW, Thu. 8 p.m.,
Sat. 11 a.m.
● KATU, Sun. 8 a.m.

PENNSYLVANIA

ALLENTOWN
WLVT, Sat. 8:30 p.m.,
Sun. 12:30 p.m.

ERIE
WQLN, Sat. 6:30 p.m.
● WJET, Sat. 6:30 a.m.
● WFXP, Sun. 6:30 a.m.

HARRISBURG
WITF, Thu. 1 p.m.,
Sat. 9 a.m. and 5 p.m.
● WHAM, Sun. 1:30 a.m.

JOHNSTOWN
● WATM, Sun. 10:30 a.m.

PHILADELPHIA
WHYY, Sat. 11 a.m. and 5 p.m., Sun. 7 p.m.
● WPVI, Sat. 8 a.m.

PITTSBURGH
● KDKA, Fri. 11:30 a.m.
WQED, Sat. 1 p.m.
WQEX, Sat. 1 p.m.

WILKES-BARRE
● WBRE, Sun. 8:30 a.m.

WILLIAMSPORT
WPSX, Sat. 11 a.m. and 5:30 p.m., Sun. 1:30 p.m.

YORK
WITF, Thu. 1 p.m.,
Sat. 9 a.m. and 5 p.m.
● WGAL, Sun. 1:30 a.m.

RHODE ISLAND

PROVIDENCE
WSBE, Tue. 8:30 p.m., Sun. 11 a.m.
● WJAR, Sun. 8 a.m.

SOUTH CAROLINA

ALLENDALE
WEBA, Sat. 1 p.m.

BEAUFORT
WJWJ, Sun. 9 p.m.

CHARLESTON
● WCSC, Sat. 1:30 a.m.
WITV, Sat. 9 p.m.

COLUMBIA
● WLTX, Sat. 8:30 a.m.
WRLK, Sat. 4 p.m.

CONROE
WHMC, Sat. 9 p.m.

FLORENCE/MYRTLE BEACH
WJPM, Sat. 8 p.m.
● WPDE, Sun. 7 a.m.

GREENVILLE
WNTV, Sat. 9 p.m.

GREENWOOD
WNSC, Sat. 9 p.m.

ROCK HILL
WNSC, Sat. 9 p.m.

SPARTANBURG
WRET, Sat. 9 p.m.

STARTER
WJPM, Sat. 8 p.m.

SOUTH DAKOTA

ABERDEEN
● KDLT, Sat. 9 p.m.

BROOKINGS
KESD, Sat. 1 p.m.

EAGLE BUTTE
KPRY, Sat. 8 p.m.

LOWRY
PQHS, Sat. 8 p.m.

MARTIN
KZSD, Sat. 8 p.m.

MOBRIDGE
PTSD, Sat. 4 p.m.

RAPID CITY
KBHE, Sat. 1 p.m.
● KCLO, Sun. 8 p.m.

SIOUX FALLS
KSDS, Sat. 8 p.m.
● KELO, Sun. 8 a.m.

SPEARFISH
KSYS, Thu. 8 p.m.
Sat. 11:30 a.m.
● KOTA/KTWO, Sun. 6 p.m.

VERMILLION
KUSD, Sat. 8 p.m.

TENNESSEE

CHATTANOOGA
● WDSN, Sat. 1 a.m.
WTCI, Sat. 1:30 p.m.

JOHNSONVILLE
WCTE, Sat. 12:30 p.m.

KNOXVILLE
WKOP, Sat. 1:30 p.m.
WSJK, Sat. 1:30 p.m.
● WATE, Sun. 8:30 a.m.

LEXINGTON-MARTIN
WJFT, Thu. 9:30 p.m.,
Sat. 10:30 a.m.

MEMPHIS
WKNO, Thu. 7 p.m., Sat. 9:30 a.m.
● WPTY, Sat. 7 a.m.

NASHVILLE
WDCN, Sat. 8:30 p.m.,
● WKRN, Sat. 8:30 a.m.
● WSMV, Sun. 10 a.m.

TEXAS

AMARILLO
KACV, Sat. 12:30 p.m.
● KCPN, Sat. 10 a.m.

AUSTIN
KLRN, Sat. 2 p.m.
● KTBC, Sat. 7:30 a.m.
● KVUE, Sun. 8 a.m.

BEAUMONT
● KFDM, Sat. 1:30 a.m.

COLLEGE STATION
KAMU, Sat. 12:30 p.m., Mon. 11 p.m. Wed. 3 a.m.

CORPUS CHRISTI
KEDT, Sat. 2:30 p.m. and 11 p.m.
● KRIS, Sun. 10:30 a.m.

DALLAS/FORT WORTH
KERA, Sat. 8 a.m., 6:30 p.m.
● KDFW, Sun. 10:30 a.m.

EL PASO
KCOS, Sat. 5 p.m.,

HARLINGEN
KMBH, Sat. 12:30 p.m.,
● KVEO, Sun. 9 a.m.

HOUSTON
KUHT, Sun. 11:30 a.m.
● KTRK, Sun. 11 a.m.

JOLLEEN
PNCT, Sat. 12:30 p.m., Sun. 8:30 a.m.

KRANGER
KYCT, Thu. noon,
Sat. 12:30 p.m.
● KLAK, Sun. 8 p.m.

ODESSA
KOCV, Sun. 12:30 p.m.

SAN ANGELO
KLRN, Sat. 1:30 p.m.

TYLER
● KLPN, Sat. 10 a.m.

WACO
KCTF, Mon. 12:30 p.m.,
Sat. 6:30 p.m.
● WACO, Sun. noon and 2:30 p.m.

UTAH

OGDEN
KPYU, Sat. 9:30 a.m.,
Wed. 11 p.m.

SALT LAKE CITY
PUSH, Sat. 8 a.m. and 1 p.m.
● KTVX, Sun. 11 a.m.

VERMONT

BURLINGTON
WFFF, Thu. 8 p.m.,
Sat. 11 a.m.
● WCAX, Sun. 8:30 a.m.

RUTLAND
WVER, Thu. 8 p.m.,
Sat. 11 a.m.

ST. JOHNSBURY
WVTB, Thu. 1 p.m.,
Sat. 11 a.m.

WINDSOR
WVTA, Thu. 9 p.m.,
Sat. 11 a.m.

VIRGINIA

CHARLOTTESVILLE
WHTJ, Sat. 8:30 a.m.

FALLS CHURCH
WNVT, Sat. 2:30 p.m.

HARRISONBURG
WVPT, Sat. 1:30 p.m.
WVPY, Sat. 1:30 p.m.

MARION
WMSY, Fri. 11 p.m.,
Sat. 1:30 p.m.

NORFOLK
WHRO, Sat. 8:30 a.m. and 2 p.m.
● WVEC, Sat. 7:30 a.m.

ORANGE
WSBN, Fri. 11 p.m.,
Sat. 1:30 p.m.

RICHMOND
WCVE, Sat. 8:30 a.m.
WCVW, Fri. 9:30 p.m.
● WTVR, Sat. 8 a.m.

ROANOKE
WBRA, Fri. 11 p.m.,
Sat. 1:30 p.m.
● WSLS, Sat. 8:30 a.m.

WASHINGTON

CENTRALIA
KCKA, Thu. 7 p.m.
Sat. 12:30 p.m. and 5:30 p.m.

PULLMAN
KWSU, Mon. 7:30 p.m.,
Wed. 7:30 a.m., Sat. 1 p.m.

RICHLAND
KTNW, Thu. 7 p.m.,
Sat. 2 p.m., Sun. 9:30 p.m.

SEATTLE
KCTS, Sun. 5 p.m.
● KIRO, Sun. noon

SPOKANE
KSPS, Sat. 9:30 a.m.,
Sun. 1:30 p.m.
● KXLY, Sun. 9:30 a.m.

TACOMA
KBTC, Thu. 7 p.m.,
Sat. 2:30 p.m. and 3:30 p.m.

YAKIMA
PTVF, Sun. 1 p.m.

WEST VIRGINIA

BECKLEY
WSWP, Sat. 1:30 p.m.

BLUEFIELD
● WCYA*

CHARLESTON
● WCHS, Sat. 6 a.m.

HUNTINGTON
● WPBY, Sat. 1:30 p.m.

MORGANTOWN
WNPB, Sat. 1:30 p.m.

WHEELING
● WTRF,

WISCONSIN

GREEN BAY
Wed. 9:30 p.m.,
Sun. 1 p.m.
● WFRV, Sun. 2:30 a.m.

LA CROSSE
WHLA, Wed. 9:30 p.m.,
Sun. 1 p.m.
● WEAU, Sun. 8 a.m.

MILWAUKEE
WHA, Wed. 9:30 p.m., Sun. 1 p.m.
● WISN, Sat. 6:30 a.m.
● WDJW, Sun. 8 a.m.

MINOCQUA
WHWC, Wed. 7:30 p.m., Sun. 1 p.m.
● WJFW, Sun. 8 a.m.

MILWAUKEE
WVCY, Sat. 8:30 a.m.

RACINE
WRJM, Sat. 8:30 a.m.

WAUSAU
WHRM, Wed. 9:30 p.m.,
Sun. 1 p.m.
● WJFW, Sun. 10:30 a.m.

WYOMING

RIVERTON
KCWC, Sat. 8 p.m.

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In April 1961 Pre[illegible] announced that by the end of the 1960s the USA would put a man on the moon. Just two problems. No one in NASA had a clue about how to get someone there or back.

The first American had flown into space (for just a few minutes) only two weeks earlier. The Russians had shot the first man into space a few weeks before we did. The Space Race was on in a big way.

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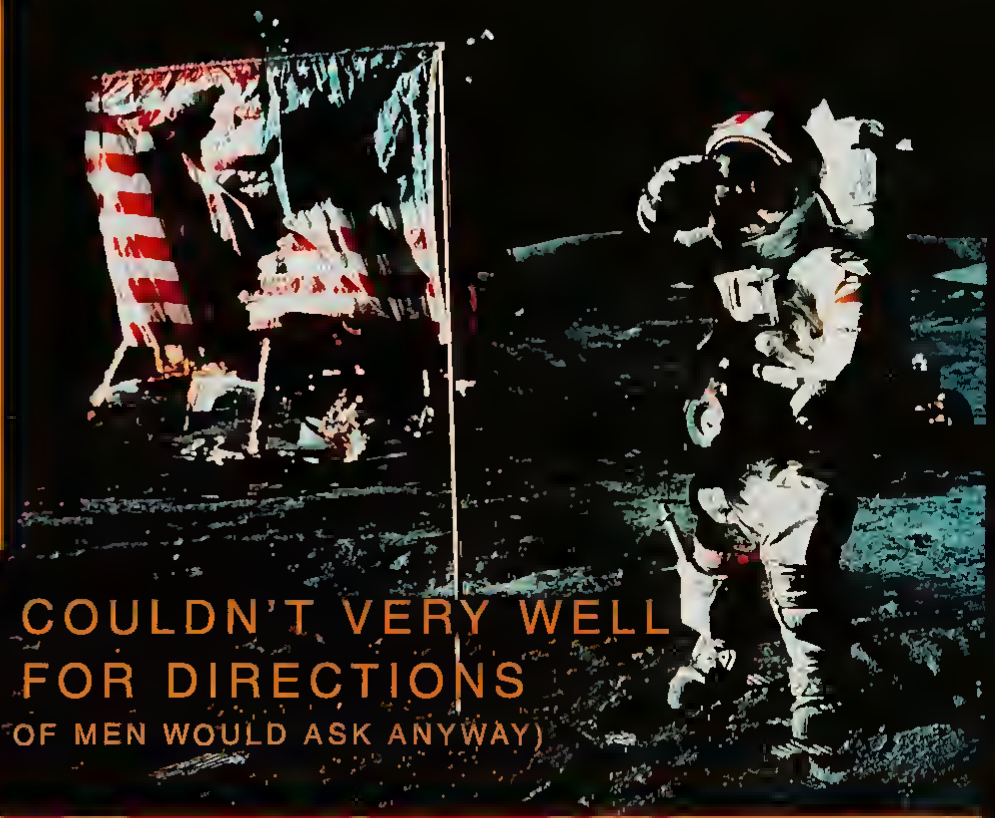
Flash forward to July, 1969. The world stands still as Americans walk on the moon. Tens of millions of people on Earth watch it happen on blurry black-and-white television screens with lousy reception from a quarter of a million miles across the heavens. It's the greatest science and engineering adventure of all time.

This month, NOVA marks the 30th anniversary of Apollo 11 by going behind the scenes to show who did what to get us from here to there and back.



IF THEY GOT LOST, THEY COULDN'T VERY WELL STOP AND ASK FOR DIRECTIONS

(NOT THAT A SPACESHIP FULL OF MEN WOULD ASK ANYWAY)

To the Moon

NOVA [illegible] proof that turning your brain on at the end of the day can actually be more rejuvenating than turning it off.

Tuesday, July 13 at 8pm ET on PBS

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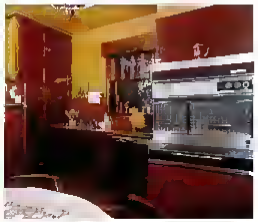
This Old House CLASSICS 1994

Days of Wine and Rooftops

***This Old House's* Norm and Steve find much to their taste in Napa Valley**

BY NICOLE GALLANO



Before: Dennis Duffy thought the only area of his house that needed some TLC from TOH was his kitchen. How wrong he was ..

Week 16 (July 3-4)

Norm and Steve help mount the front doorway. After getting a tour of the new kitchen from designer Glenn Berger Steve visits a custom kitchen showroom in Bath, Maine.

Watch and learn: Installing a toilet

Resources: Pneumatic fastener: Senco Products Inc., 513-388-2000. Restaurant style range and hood: Viking Range Corp., 601-455-1200. Sprayer roller: Titan Tool Inc., 800-526-5362, supplied by Natick Airless Inc., 508-653-0508. Lavatory: Heritage 2-piece, American Standard Inc., 732-980-3000.

Week 17 (July 10-11)

Carpeting made of recycled plastic bottles is cut and installed. Richard Trethewey and Norm put in the stainless-steel kitchen sink; review the environmentally friendly features of the new dishwasher; and connect the ice- and water service for the new refrigerator.

Watch and learn: Texturizing, antiquing, and painting interior walls.

Resources: Carpet installer: Michael J. Griffiths, 781-933-0441. Carpet, Caledium Carpets (Beaulieu of America), 706-265-5621. Foldout ironing board: Ironfix by Hafele America Co., 336-889-2322. Laundry room cabinets: Haas Cabinet Co., 800-457-6456. Laminate countertops: Wilsonart International, 254-207-7000. Granite countertops: Art in Stone Inc., 781-938-1820. Kitchen sink: Gourmet by Elkay Manufacturing Co., 630-574-8484. Appliances: Kitchen Aid, 800-422-1230 or 800-541-6390. Interior design: Domain, 781-788-8130. Fire and security system: East Coast Security Services Inc., 800-639-2066 or 603-898-8823.

Week 18 (July 17-18)

Steve tours the many final touches in the house: flooring contractor Jeff Hosking works nights on the old pine floors; lighting designer Melissa Guenet demonstrates a variety of lighting solutions; interior designer Judy George strolls through the furnished rooms; Richard Trethewey makes a final plumber's tour. Outside, Tom Silva and Norm examine the problems the Maitlands still need to tackle.

Watch and learn: Installing ceiling fans

Resources: Landscape architect: Thomas Wirth Associates, 508-651-3843. Urethane floor finish: BonaKemi U.S.A. Inc., 800-872-5515. Light fixtures and switches: Standard Electric Supply Co., 781-890-1050. Lighting designer: Melissa Guenet, formerly with Standard Electric Supply Co. Bath fixtures: American Standard Inc. (see week 16). Seamless acrylic shower stall: Lasco Bathware, 714-993-1220. Fiberglass shower surround: Swan Corp., 800-325-7006. Manifolds, tubing, and baseboard: R.S.T. Inc., 781-320-9910. Master heating control: Stadler Corp., 800-370-3122. Copper and PVC piping: Charlotte Pipe & Foundry Co., 800-438-6091.

Week 1 (July 24-25)

Steve and Norm head to beautiful Napa Valley, California, to take a look at Dennis Duffy's 1906 farmhouse. Although Dennis's main interest is renovating the kitchen and mudroom, Norm's evaluation makes it clear there's a lot more to be done. Steve meets with architect Jon Lail, who recommends expanding the footprint and adding windows.

Watch and learn: The functional layout of commercial wineries.

Resources: Architect: Lail-Livingston Design Group, 707-963-1566. General contractor: James Nolan Construction Inc., 707-963-3222.

Week 2 (July 31-August 1)

Jon Lail and synthetic environment designer David Munson take Norm on a computer generated virtual reality tour of what the project house and kitchen will look like when they are completed. Back at the house, things are not looking up. The back porch is pulled away from the house with a backhoe, which rolls over the septic tank, rupturing it. Extensive termite damage is discovered, and the foundation looks worse every day.

Watch and learn: Removing a porch

Resources: Virtual reality computer design: David Munson, HOK Architects, 314-421-2000. Computer equipment: Silicon Graphics (now S.G.I.), 925-277-1940.

Week 3 (August 7-8)

In the aftermath of a deadly storm, Norm and foreman Jeff Castile discuss the new foundation work. Roofing contractor Mike McDermott examines the woebegone roof with Steve. Norm checks out the construction of a nearby rammed earth house.

Watch and learn: Using a water level

Resources: Miscellaneous building supplies: Orchard Supply Hardware, 408-241-3500. Water level: Versa Level by Price Brothers Tool Co., 415-897-3153. Roofing contractor: Mike McDermott Ranen & Long Roofing Co., 925-944-7058. Remote Cat-Steam bath showroom, 415-861-3071. Bath and kitchen fixtures: Kohler Co., 414-457-4441. Aerial lift: Wilkinson Equipment Corp. (now Prime Equipment Corp.), 800-843-1662.

Week 4 (August 14-15)

Plumbing contractor George Bilar shows Norm the plumbing and ventwork that he has placed around the framing for the new foundation. An expanded ceiling beam replaces the need for an awkward column. Doors and windows arrive and are hung.

Watch and learn: Installing French doors

Resources: Southwall Technologies Inc., 650-962-9115. Laminated veneer and conventional framing lumber: Georgia Pacific Corp., 800-284-5347. Doors and windows: Hurd Millwork Co., 715-748-2011.

Week 5 (August 21-22)

As new roof and foundation problems come to light, Dennis tackles several of them himself to keep the project within budget. Steve discusses what's left to do with Jeff, then talks lights with electrical contractor Al Curtice. Dennis and kitchen designer Paul Price lay out the cabinet footprint and discuss materials and finishes.

Watch and learn: Bracing a sagging roof

Resources: Roofing: Elk Prestique I shingles and Z Ridge shingles, Elk Corp., 800-579-4355. Hoseless nailer: ITW Paslode, 847-634-1900. Electrician: Curtice Electric, 707-963-9342. Incandescent light fixtures: Genlyte Thomas, supplied by Associated Lighting Representatives Inc., 510-638-3800. Kitchen designer: Novato Kitchens & Baths, 415-897-3153. Cabinets: American Cabinet Concepts Inc., 360-577-6364. Countertops: Avonite, 505-864-3800.

Week 6 (August 28-29)

The new deck and foundation are in place; much of the work on the front porch has been completed; and a new chimney is going up. Steve reviews the kitchen cabinetry going in, as well as the trim and door casings.

Watch and learn: Laying in laid hardwood floors

Resources: Water based floor finish: Pacific Strong by BonaKemi U.S.A. (see week 16). Flooring contractor: Spitzer Brothers Hardware Floor Co., 707-226-7543. Synthetic stone for foundation and chimney: Cultured Stone Corp., 800-255-1727. Moldings and oak flooring: Saroyan Lumber Co., 323-589-6704. V-groove siding: California Redwood Assn., 415-382-0662. Kitchen cabinets: American Cabinet Concepts (see week 5). Kitchen designers and installers: Novato Kitchens & Baths (see week 5).

After: Dennis's kitchen turned out beautifully. The infrastructure of the house, however, provided a long sequence of surprises for the enterprising workers and home owner.

PHOTOS: COURTESY RICHARD GILLETTE/WGBH

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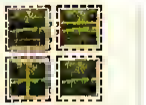

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OUTTAKES
pp. 17-22

Who You Gonna Call? Habitat for Humanity International, Donor Response, Habitat for Humanity International, 121 Habitat St., Americus, GA 31709, 912-924-6935, ext. 2551 or 2552; public_info@habitat.org.
Where There's a Mill There's a Way. Matthew R. Fox Landscape & Tree Service, 30 Fairbanks Rd., Lexington, MA 02421, 781-861-0505.
Swinging Stairs. Disappearing Staircase Model 100, size 11, Bessler Stairway Co., 3807 Lamar Ave., Memphis, TN 38118-3706, 901-360-1900.

HOUSE CALLS
pp. 25-28

Kitchen designer. Alice Hayes, Kitchens By Deane, 1267 East Main St., Stamford, CT 06902, 203-327-7008 or 89 Elm Street, New Canaan, CT 06840, 203-972-8836.
Cabinets. Heritage, 215 Dillet Avenue, New Holland, PA 17557, 717-354-4011, www.hck.com.
Countertop granite. New England Stone Co., 35 Higgins Drive, Milford, CT 06460, 203-876-8606.
Refrigerator. model 650, Sub-Zero Freezer Company, Box 44130, Madison, WI 53744-4130, 800-222-7820, www.sub-zerofreezer.com.
Cooktop. model SGCS365RF, Thermador Corp., 5551 McFadden Avenue, Huntington Beach, CA 92649, 714-901-6600.
Wall oven. model Epicure ECPS227, Dacor, 950 South Raymond Avenue, Pasadena, CA 91109-7202, 800-793-0093, www.dacorappl.com.
Microwave. GE JEM 31 WA.
Sink. model WCUS 2918, Whitehaus Collection, 589 Orange Avenue, West Haven, CT 06516, 800-527-6690, www.whitehauscollection.com.
Range Hood. model K260, Best by Broan III, P.O. Box 140, Hartford, WI 53027, 800-548-0790, www.broan.com.

ASK NORM
pp. 31-35

Radiant-floor Worries. *Modern Hydronic Heating for Residential and Light Commercial Buildings*, by John Siegenthaler, $69.95 hardcover, Delmar Pub., 1995. A worthwhile investment for anyone seriously considering a radiant floor heating system.
Shingled Out. For more information on cedar shingles, contact the Cedar Shake & Shingle Bureau, Box 1178, Sumas, WA 98295, 604-462-8961, www.cedarbureau.org.
Getting Homesick. Further reading on healthy houses: *Prescriptions for a Healthy House: A Practical Guide for Architects, Builders and Homeowners*, by Paula Baker, Erica Elliott, John Banta, $29.95, Inwood Press, 1998. *The Healthy House: How to buy one, How to build one, How to cure a sick one*, by John Bower, $23.95, the Healthy House Institute, 1997 (revised). The Healthy House Institute, 430 N. Sewell Rd., Bloomington, IN 47408, 812-332-5073, www.hhinst.com.
Home Safe Home: Protecting Yourself and Your Family from Everyday Toxics and Harmful Household Products in the Home, by Debra Lynn Dadd, $18.95, Putnam, 1997.
Re-siding with Cement. James Hardie Siding Products, 26300 La Alameda, Suite 250, Mission Viejo, California 92691, 888-542-7343, www.hardie.com/buildingproducts.htm, info@JamesHardie.com.
Cemplank, FCP, Inc., Excelsior Industrial Park, Box 99, Blandon, PA 19510-0099, 877-CEMPLANK, www.cemplank.com.
Looking for Money. For more information on 203(k) mortgages, visit this web site, www.hud.gov/fha/sfh/203k/sfhtehab.html, or write to the U.S. Department of Housing and Urban Development, 451 Seventh St. SW, Washington, DC 20410.
Pole Porch. *Practical Pole Building Construction*, by Leigh Seddon, $10.95, Williamson Publishing.
FHA Pole House Construction, a 32-page booklet available for $4.00 from the American Wood Preservers Institute, 2750 Prosperity Avenue, Suite 550, Fairfax, Virginia 22031-4312; 703-204-0500, www.awpi.org.
Low Cost Pole Building: The Complete How to Book, by Ralph Wolfe, $14.95, Storey Books, Pownal, VT, www.storey.com.
Building Small Barns, Sheds & Shelters, by Monte Burch, $14.95, Storey Books.

FINANCES
pp. 36-38

C&C Partners Design/Build Firm, 330 Illinois St., El Segundo, CA 90245.
National Association of Homebuilders, 1201 15th St. NW, Washington, DC 20005, 800-368-5242, www.nabb.com.
Halliday-Leonard Co., 3323 Asbury Ave., Ocean City, NJ 08226, 609-398-5737.
Country Club Homes Inc., New Canaan, CT, 203-966-5550.
Fleet Bank, 800-225-5353.

TURF LOVE
pp. 40-41

Weeder. Speedy Weedy walking weeder, A.M. Leonard catalog, Box 816, Piqua, OH 45356; 800-543-8955; www.amleo.com.
Further reading. *The Chemical-Free Lawn*, by Warren Schultz, Rodale Press, 1989, $14.95. *A Man's Turf, The Perfect Lawn*, by Warren Schultz, Clarkson Potter, 1999, $25.00.
Catalogs. Gardener's Supply Company,

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THE PRO FILE
p. 43

Lawrence Zechmeister, Sr., Clair Shores, Michigan, 810-294-6983; email: Zacks Wshpp@aol.com, www.Zacksworkshoppe.com.

PRIME PAINT
pp. 45-49

Painter: Andrew D'Amato, Andrews Painting, Milton, MA, 888-698-1515.
Preservative: Woodlife water repellent wood preservatives, Deruste Woodlife (DAP), 875 North Third St., Tipp City, OH 45371, 800-543-3840.
Primer: Moorwhite alkyd exterior primer 100, $52 per gallon, Benjamin Moore & Co., 51-T Chestnut Ridge Rd., Montvale, NJ 07645, 800-344-0400, www.benjaminmoore.com.
Paint: Accolade exterior 100% acrylic house paint, $35-$40 per gallon, Pratt & Lambert Paints (Sherwin-Williams), 101T Prospect Ave., N.W., Cleveland, OH 44115, 800-289-7728.
Solid stain: O.V.T. solid color 100% acrylic stain, $20-$24 per gallon, Samuel Cabot Inc., 100 Hale St., Newburyport, MA 01950, 800-878-7246.
Dutch marine: Hascolac Brilliant interior/exterior marine quality oil-based high gloss, and PHP low luster oil-based exterior house paint; $70 per 2 1/2 liters (coverage equal to one gallon), Schreuder paints, manufactured in Holland, distributed by Fine Paints of Europe, Box 419, Woodstock, VT, 800-332-1556, www.finepaints.com.
Natural: Vindo high-gloss interior/exterior oil-based paint, #629 ("coating varnish" on British label), $91.25 per 2 1/2 liters (coverage equal to one gallon); manufactured in Germany, Livos Phytochemistry of America Inc., Box 1740, Mashpee, MA 02649, 508-477-7955, www.livos.com.
Porch paint: Alkyd porch and floor enamel 112, $33 per gallon, Benjamin Moore & Co.
Further reading: "Paint the Room Green," Environmental Building News, Vol. 8, No. 2, Feb. 1999.
Finishes for Exterior Wood, by Williams, Knaebe & Feist, U.S. Forest Products Laboratory, 1996, available from Forest Products Society, Madison WI 53705, 608-231-1361, ask for 7291, $19.95.

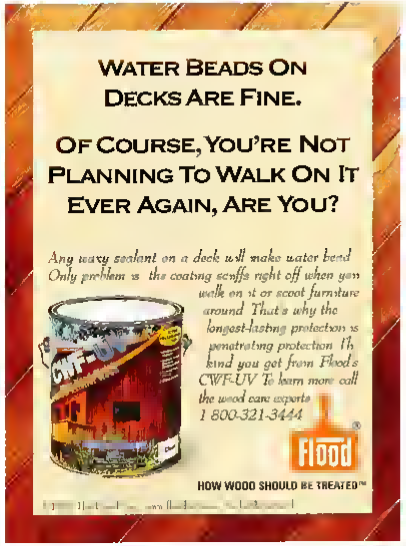
DIRECTORY

BUNGALOW BUMP OUT
PP. 53-54

Architect: Duo Dickinson, 94 Bradley Road, Madison, CT 06443-2644, 203-245-0405.
Lead Carpenter: Tim Peterson, 3817 Valleyview St., Mohegan Lake, NY 10547, 914-528-0983.
Further reading: *The Not So Big House*, by Sarah Susanka, $30, the Taunton Press, 1999.

A FRIDGE IN EVERY ROOM?
p. 57

Stainless Steel Refrigerators: model KBRC36MHS, KitchenAid, 701 Main St., St. Joseph, MI 49085, 800-422-1230, www.KitchenAid.com. **Sinks:** Vessels Timpani (stainless), Vessels Conical Bell (blue), and Trilogy Self-rimming Kitchen sink (sunlight). Kohler Co., Kohler, WI 800-456-4537, www.kohler.co.com.
Under Counter Refrigerator drawers: model 700BR, Sub Zero Freezer Company, Box 44130, Madison, WI 53744-4130, 800-222-7820, www.sub-zerofreezer.com.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BOLT BUSTER
pp. 59-60

For information on surge protectors in general and a list of manufacturers, contact The National Electrical Manufacturers Association, 1300 North 17th Street, Suite 1847, Rosslyn, Virginia 22209, 703-841-3201. The lightning surge protector pictured is manufactured by Delta Lightning Arrestors, Box 750, Big Spring, Texas 79721; 915-267-1000 Model LA302R. Cost: $39.95 plus tax, shipping and handling. A similar model is available through Panamax, 150 Mitchell Boulevard, San Rafael, CA 94903; Model: Powermax Six, $45; 800-472-5555; www.panamax.com. Electrician: Allen Gallant, 100 Villa Street, Waltham, MA 02453, 781-893-4636.

SHADES OF SUMMER
pp. 63-66

Architect: Robert A.M. Stern Architects, New York, NY, 212-967-5100. **Landscape architect:** Shavaun Towers, FASLA, Rolland/Towers Site Planners and Landscape Architects, 85 Willow Street, New Haven, Connecticut 06511, 203-773-1153. **Pergolas:** Walpole Woodworkers, Walpole, MA, 800-343-6948. **Our thanks to:** John Geiger, John Geiger & Associates, Fairfield, CT, 203-255-6377, Greenwich, CT, 203-625-5599; Redding, CT, 203-938-9533.

THE DETAILS
pp. 69-72

Page 69, **Stone Lantern:** Yukimi, $294, Stone Forest, Box 2840, Santa Fe, NM 87504, 505-986-8883. Page 70, clockwise from upper left, **Onion side-mount lantern,** sm., med., lge, $139; $179, Walpole Woodworkers, 767 East Street, Walpole, MA 02081, 800-343-6948. **Verdigris-Evergreen EW-9PFGW,** flush wall mount, Arroyo Craftsman, 4509 Littlejohn St., Baldwin Park, CA 91706, 626-960-9411. **Pagoda Lantern** 31-363, $34.95, Gardener's Supply, 128 Intervale Road, Burlington, VT 05401, 800-863-1700. **Pineapple** wall bracket lantern, $4836, Historical Arts & Castings, 5580 West Bagley Park Road, West Jordan, UT 84088, 801-280-2400 www.historicalarts.com. **Firefly** 31-155, $54.95, Gardener's Supply, 128 Intervale Road, Burlington, VT 05401, 800-863-1700. **Tudor:** Wilson W236, $182, Rejuvenation Lamp & Fixture Co., 1100 S.E. Grand Ave., Portland, OR 97214, 888-401-1900. **Electrician:** Allen Gallant, 100 Villa Street, Waltham, MA 02453, 781-893-4636. **Stonemason:** Roger Hopkins, 277, Concord Rd., Sudbury, MA 01776, 978-443-7572,www.RogerHopkins.com.

KEY WEST: HOME STRETCH
pp. 78-87

Architect: Michael Miller, Michael Miller Architecture & Design, Key West, FL, 305-294-7687. **Contractor:** Roger Townsend, 305-292-3697. **Lumber,** Pressure-treated framing lumber Georgia-Pacific, 133 Peachtree St. Northeast, Atlanta, GA 30303, 404-652-4000, www.gp.com. **Lumberyard:** Manley deBoer Lumber Company, Richard Manley/Eric deBoer; 110 Simonton Street, Key West, FL 33040, 305-294-5900. **Counter, tile and stone work.** Tile installers: Tiles, Etcetera, 1200 White St., Key West, FL 33040, 305-293-9601, Stone Surfaces Inc., 9601 NW 12th St., Miami, FL 33172, 305-436-9836. **Cuban tile in foyer:** Astra Tile, Wholesale Tile & Accessories, Inc.; contact: Nina Long, 1902 Flagler Street, Tampa, FL 33605, 813-248-0455. **Mosaic tiles for shower:** Ann Sacks Tile & Stone, 8120 NE 33rd Drive, Portland, OR 97211, 503-281-7751. **Granite counters and marble floor:** Keys Granite, 2125 NW 86th St., Miami, FL 33122, 800-847-2648, 305-477-7363. **Window installer:** Charles Malta Carpentry, Key West, FL, 305-294-0076. **Sash:** Lindsay Window and Door, North Mankato, MN; 800-967-2035, www.lindsaywindows.com. **Restoration Glass:** S.A. Bendheim, Passaic, NJ, 800-221-7379. **Window glazier:** Karl Lown, Paradise Glass and Mirror, Key West, FL, 305-296-2333. **Window hardware:** Blaine Window Hardware, Hagerstown, MD, 800-678-1919. **Urethane molding:** Style-Mark, Archbold, Ohio, 800-446-3040, www.style-mark.com. **Skylight:** Velux America, Inc., P.O. Box 5001, Greenwood, SC 29648-5001, 864-941-5360, 800-888-3589. **French doors:** Hansen & Bringle Cabinet & Millwork, 5720 2nd Ave., Key West, FL 33040, 305-294-4279. **French door installer:** Beverly Horlick, WoodenHead Industries, 5640 4th Ave., Key West, FL 33040, 305-295-9694, Giancarlo Mastroianni, 48 Bluewater Dr., Key West, FL, 33040, 305-744-0153. **French door hardware:** Baldwin Hardware Corporation, 841 E. Wyomissing Blvd., Box 15048, Reading, PA 19612, 610-777-7811. **Landscape design:** Craig Reynolds, Raymond Jungles Landscape Architect, 305-294-6700. **Landscape contractor and plant material supply.** Plant Creations, Miami, FL, 305-248-8147. **Landscape lighting:** Kim Lighting, PO Box 60080, City of Industry, CA 91716-0080, 626-968-5666. **Irrigation equipment:** Rainbird, 155 North Grand Avenue, Glendora, CA 91741, contact: Sally Goldie, 908-612-8776. **Builder:** Chris Garcia, Key West, FL, 305-292-7634. **Excavation:** Ray Vanyo, 305-926-2930. **Pool heat and cooling pump:** Heat Wave by Aqua Cal, 2737 24th St. North, St. Petersburg, FL 33713-4045, 800-786-7751, 727-823-5642. **Painting contractor:** Perry's Painting Company, 2405 Fogarty Ave., Key West, FL 33040; contact: Perry Fergus, 305-296-7812. **Paint.** Benjamin Moore color mix by Pages Paint Store, 1114 White St., Key West, FL 33040, 305-296-3422, Benjamin Moore Corp. HQ 51 Chestnut Ridge Road, Montvale, NJ 07645, 800-344-0400, www.benjaminmoore.com. **Library cabinetry:** Savannah Millwork, Inc., Box 1264, 2606 Gregory St., Savannah, GA 31404, 912-232-1364; contact: Dan Shealy or Jimmy Woods. **Installer:** Beverly Horlick and Giancarlo Mastroianni.

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DIRECTORY

Bathroom: Oriental wash basin courtesy of China Clipper, 333 Simonton Street, Key West, Florida 33040, 305-294-2136, www.chinaclipper.com

Bedroom divider/closet: Poliform, Architects & Designers Building, 150 E. 58th St., New York, NY 10155, 212-355-5444 or 888-765-4367

Glass shower door: Century Shower Doors, Inc., contacts: Mike MacMillan and Peter Nigro; 250 Lackawanna Avenue, West Paterson, NJ 07424, 800-524-2578.

Mirrored vanity cabinet: Robern/Kohler, PL Bath Products, PO Box 262, Bensalem, PA 19020, 800-488-2284

Roofing contractor: Chodzin Roofing, 901 Eaton, Key West, FL 33040, 305-294-8888, contact: Michael Chodzin.

Flooring contractor: Keys Floors, contact: Dennis Kutney, 58160 Howe Street, Marathon, FL 33050; 305-294-4453

Wood floor supplier: Goodwin Heart Pine Company, 106 S.W. 109th Pl., Micanopy, FL 32667, 800-336-3118, 352-466-0339.

HVAC system: Unico, Inc., 4160 Meramec Street, St. Louis, MO 63117; 314-771-7007, contact: Barry Risk.

Heat pump for house: Carrier Corp., 800 CARRIER, www.carrier.com/naores.

Insulation: Icynene, Inc., Leslie Thompson, 5805 Whittle Road, Ste. 110, Mississauga, Ontario, Canada L4Z 2J1; 905-890-7325 x204, 800-758-7325, E-mail: leslie@icynene.com, www.icynene.com.

Insulation (Local installer): Insealators of Naples, Inc., Bill Fruechi, PO Box 990247, Naples, FL 34116, 941-594-1100, E-mail: insealators@worldnet.att.net, www.insealators.com

In-line ventilation system: Fan-Tech, 1712 Northgate Blvd., Sarasota, FL 34234, 800-747-1762, contact: Glen Thompson.

Venetian blinds and Roman shades: Hunter Douglas Window Fashions, 39 East 51st Street, New York, NY 10022, 212-891-0220, contact: Sarah Fletcher, e-mail: sarahf@lhammond.com.

Shutter maker: Steve Bringle, Hansen & Bringle.

Lighting/Electrical contractor: Benson Electric Technologies, P.O. Box 4393, Key West, FL 33041; 305-296-3940

Dimmable incandescent valence strips: Lucifer Lighting, Gilbert Matthews/President, 414 Live Oak Street, San Antonio, TX 78202, 800-879-9797, 210-227-7329

Halogen wallwashers: Prescolite Lighting Co., Contact DuWayne Retike, 1251 Doolittle Drive, San Leandro, CA 94577, 510-562-3500

Brass lanterns: Heritage Lanterns, 25 Yarmouth Crossing Dr., Yarmouth, ME 04096, 800-544-6070, 207-846-3911

Kitchen cabinets: Poliform, Architects & Designers Building, 150 E. 58th St., New York, NY 10155, 212-421-1220 or 888-765-4367.

Kitchen cabinet installer: Mele Contracting, 442 14th St., Brooklyn, NY 11215, 718-852-5081

Kitchen Appliances: Dishwasher, range and wok by Thermador, 800-656-9226, Refrigerator by Sub-Zero, 800-222-7820.

Kitchen Fixtures/fittings: sinks, faucet, hot water and soap dispenser by Franke, 800-626-5771.

Kitchen tools and cookware: The Restaurant Store, Key West, FL, 800-469-7510, www.keywestchef.com, e-mail: therestaurantstore@prodigy.net

Kitchen Design: Ingrid Bernhardt, 804-254-9548.

Living room: Couch and club chairs courtesy of Pier One; 800-447-4371 for store locations, www.pier1.com

Oriental chest and side chairs courtesy of China Clipper.

Porch: Oriental elephant chairs and celedon porcelain tea set courtesy of China Clipper

Wicker couch, chair and ottomans courtesy of Pier One

Painted lamps and bedroom painting by Larry Estridge; 305-294-2154.

Black and white photograph in bedroom by Carol Munder, Box 106, Sugarloaf, FL 33044

Living room paintings by Helen Colley, 517 Duval St., Suite 200, Key West, FL 33040, 305-294-7687.

Clothes courtesy of Banana Republic, 888-BRSTYLE

BILLERICA: TV FALL PROJECT
pp. 88-92

Monitored smoke-detector info. Security Industry Association at 703-683-0392.

Monitored-smoke detector installers: Automatic Fire Alarm Association at 407-322-6288.

Residential fire-sprinkler info: American Fire Sprinkler Association, 12959 Jupiter Road, Suite 142, Dallas, Texas 75238-3200, 214-349-5965, www.sprinklernet.org.

General fire safety: U.S. Fire Administration, 16825 S. Seton Ave., Emmitsburg, MD 21727, 301-447-1000, www.usfa.fema.gov.

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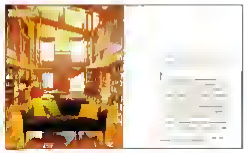
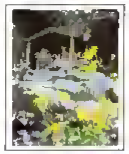
pp. 94-99



Library lighting: Deborah Krasner, 192 Taylor Road, Putney, VT 05346-9023, email: dkrasner@sover.net or djskrasn@aol.com. Carpenter: Henry Walas, 75 Wilson Road, Belchertown, MA 01007. Chandeliers: Lighting by Gregory, 49 North Dean St., Englewood, NJ 07631, 201-567-4848, email: lbgengel@aol.com. Spiral Staircase: Duratherm Window Corporation/York Spiral Stair, RR 1, Box 945, N. Vassalboro, ME 04962, 207-872-5558. Soapstone sink and countertop: Vermont Soapstone Co., Box 268, 248 Stonghton Pond Road Perkinsville, VT 05151-0268, 800-284-5404, www.vermontsoapstone.com.

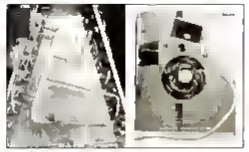
STEPPING STONES
pp. 101-105



Landscaper: Robin Rodgers, Rodgers Landscaping Inc., 2075 Seabeck Highway NW, Bremerton, WA 98312; 360-478-0285.
Landscape architect: James E. Knode, president, Design Northwest Inc., Box 268, Hansville, WA 98340, 360-373-4973.
Rock supplier: Marenakos Rock Center, 30250 S.E. High Point Way, Issaquah, WA 98027, 425-392-3313, fax 425-392-7332, www.marenakos.com.

Further reading: *The Art and Craft of Stonescaping: Setting and Stacking Stone* by David Reed, hardcover, 1998 Random House. *Building With Stone*, by Charles McRaven, $17.95, Storey Books, 1989. *Stonework: Techniques and Projects*, by Charles McRaven, $18.95, Storey Books, 1987.

HOT STUFF, WAY COOL
pp. 109-113



Architect: Robert A.M. Stern Architects, New York, NY, 212-967-5100. Builder: Country Club Homes Inc., 505 Country Club Rd., New Canaan, CT 06840, 203-966-5550. Cooling system: Lennox Industries Inc., 2100 Lake Park Blvd., Richardson, TX 75080.
Heating and cooling system installers: Lee Seward Plumbing and Heating, Box BB1, 5 Old Town Park Rd. 17, New Milford, CT 06776, 860-350-4400.
Total Comfort, 44 Kenosia Ave., Danbury, CT, 203-791-2141.
Insulation: Johns-Manville, 717 17th St, Denver, CO 80202, 303-978-3111, www.johnsmanville.com.
Insulation installer: Fairfield Insulation, 203-462-5448.
Programmable thermostats: Honeywell, Inc., 1985 Douglas Drive North, Golden Valley, MN, www.honeywell.ca/perfect-climate/ptc-thermostats/spec-t8132.htm.
Lennox Industries, Inc., Richardson, TX.
Lux Products Corp., 6000 I Commerce Pkwy., Mt. Laurel, NJ 08054, 800-628-4309, www.luxproducts.com.

PORCHES
pp. 114-119

Further reading: *Pleasures of the Porch: Ideas for Gracious Outdoor Living*, by Daria Price Bowman, $35.00, Rizzoli Bookstore, 1997.
Out on the Porch: An Evocation in Words and Pictures, edited by Clifton Dowell, introduction by Reynolds Price, $17.95, Algonquin Books, 1992.
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American Vernacular: Regional Influences in Architecture and Interior Design, by Jim Kemp, the American Institute of Architects Press, Washington, D.C., 1990 (out of print). Please note that the latter two books, although out of print, are available through libraries or from used book stores.

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POSTER
pp. 121-122

Further reading: *The National Arboretum Book of Outstanding Garden Plants*, by Jacqueline Heritau, Simon and Schuster, 1990 $39.95. *The American Horticultural Society A-Z Encyclopedia of Garden Plants*, edited by Christopher Brickell and Judith D. Zuk, $79.95, DK Publishing. *Manual of Woody Landscape Plants: Their Identification, Ornamental Characteristics, Culture, Propagation and Uses*, by Michael A. Dirr, Stipes Publishing Co., $48.80, 1998. *Dirr's Hardy Trees and Shrubs: An Illustrated Encyclopedia*, by Michael A. Dirr, $69.95, Timber Press, 1997. *American Horticultural Society Practical Guides: Flowering Shrubs*, $8.95, DK Pub., 1999.

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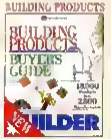

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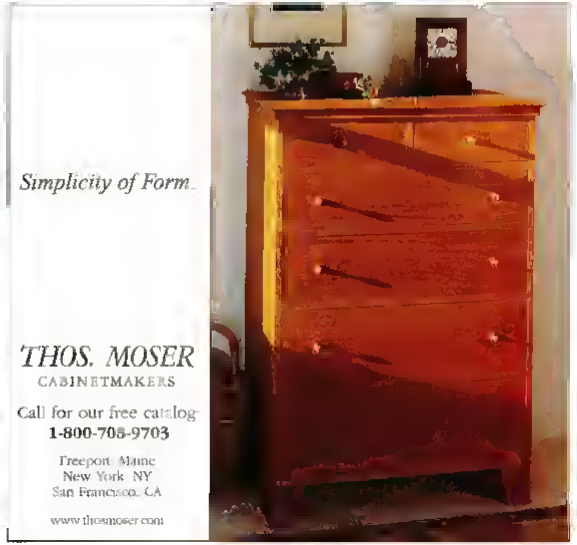
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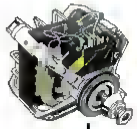

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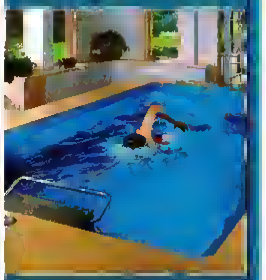

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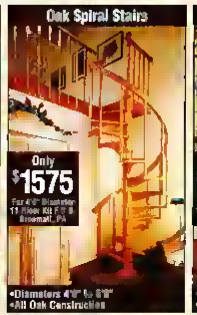

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The same cannot be said of the surrounding community, where 2-acre plots now sell for $700,000 or more. With the 4 acre Betts property soon to go on the market, there will be a strong financial incentive to demolish the old structure and build something bigger. To forestall its destruction, the owners hope to find a buyer who can relocate the house and commit to its restoration, although they reserve the right to reject any offer for any reason. Two outlying barns and a tool shed, all in good condition, could be included in a separate transaction.

The Betts-Ogden-Morris House, with its shingle siding and unusual 9-over-6 double-hung windows, top, retains an early New England charm. Inside, the original kitchen fireplace has a beehive oven and 12-foot long stone hearth, bottom left, which lends an authentic colonial character to what is now the dining room. A simple barn, now empty, sits on the back of the property, bottom right.

PHOTOS: DIANA MAAS

CONTACT

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If you know of a house that should be saved, please write to: Save This Old House, 1185 Avenue of the Americas, 27th floor, New York, NY 10036

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